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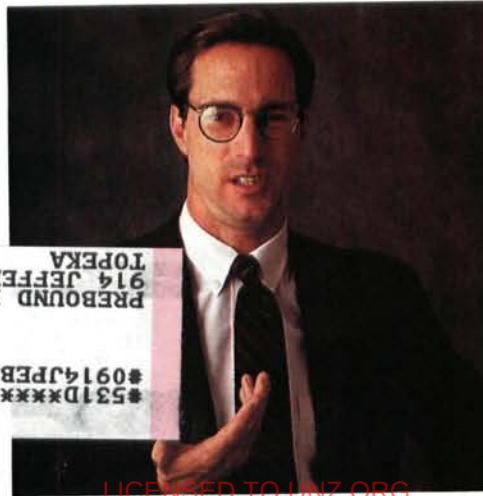
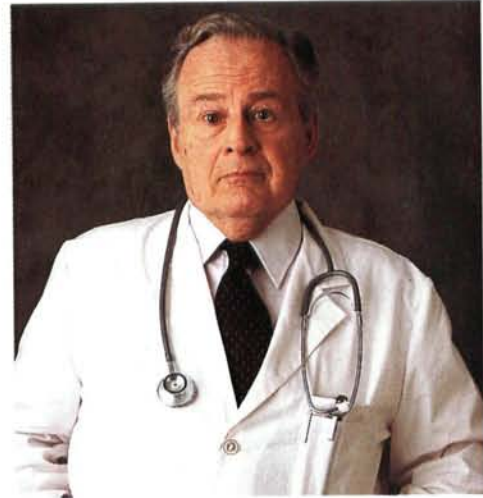
NEW YORK



THE NEW CULTURE
OF VICTIMIZATION

Don't Blame Me!

BY JOHN TAYLOR

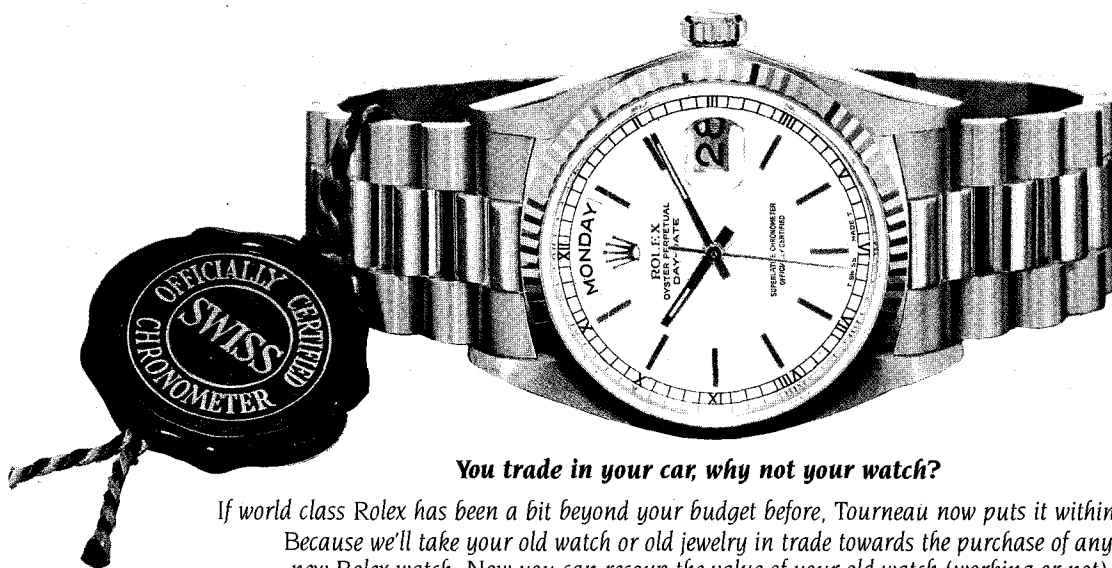


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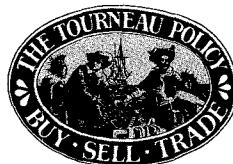
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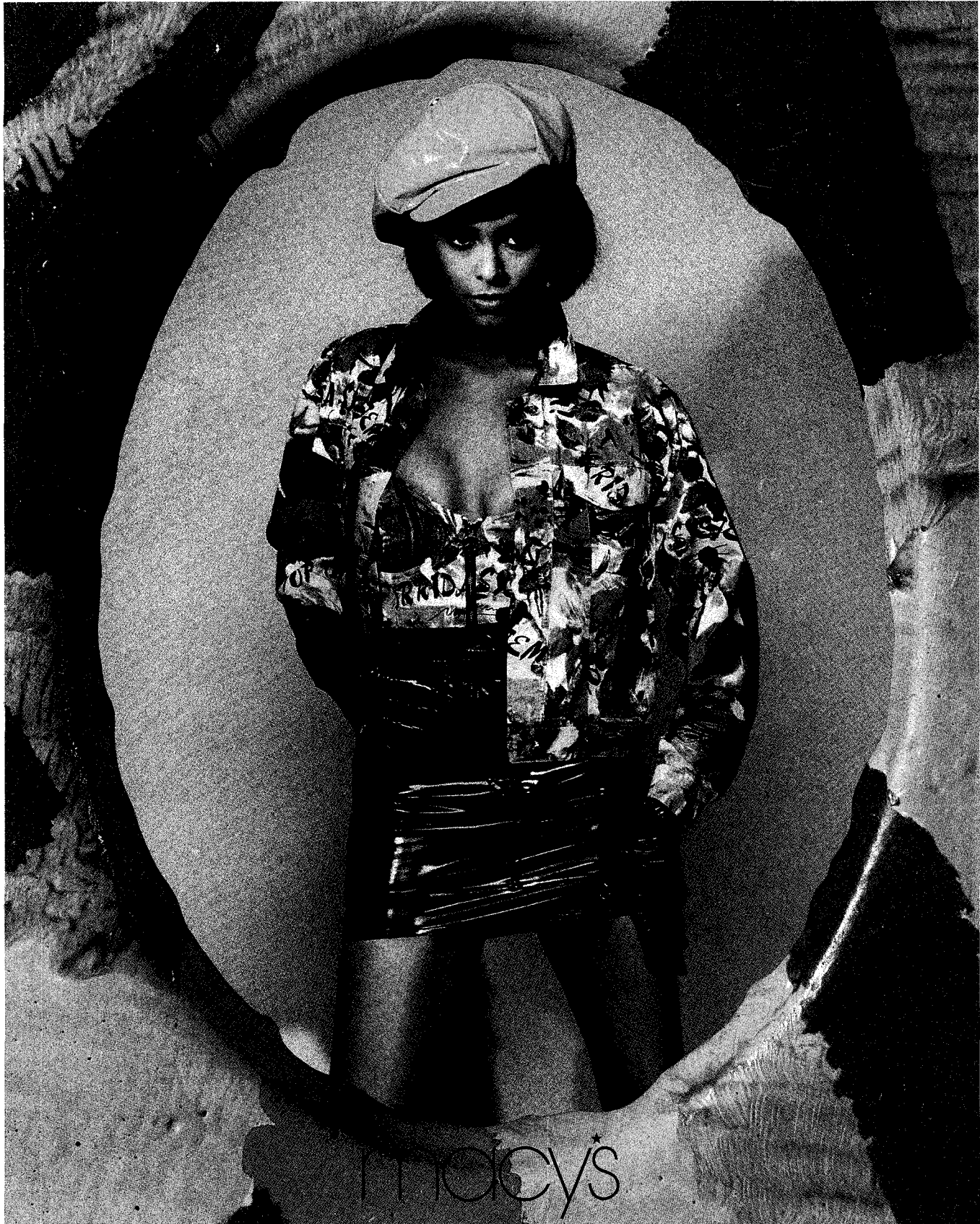
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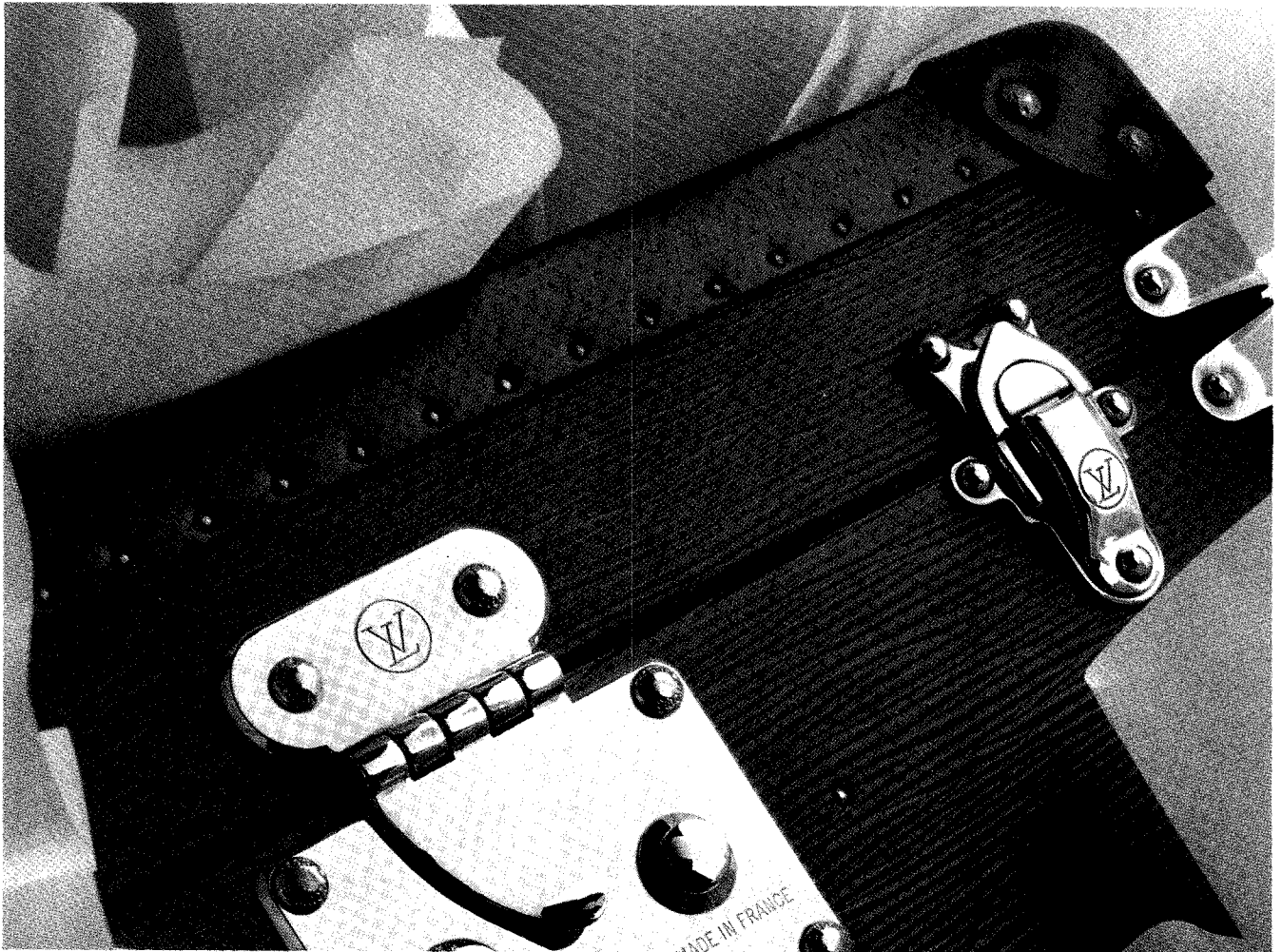


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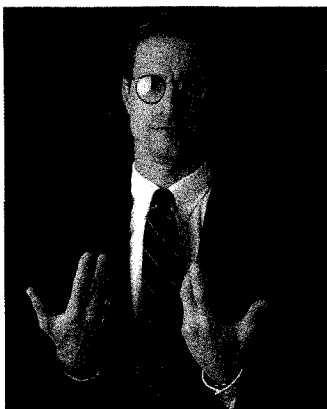
★ ROUX SEGUELA CANZAC & GOUDARD

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BY JOHN TAYLOR

It's the hot new way of thinking: Look at your life, decide what's wrong, and start blaming. These days, our culture crawls with "victims." They say they've been afflicted, abused, neglected—and that the buck doesn't stop here anymore. Because victimization has enormous advantages. It fuels billions in civil litigation, fills talk-show panels, sells co-dependency tools. There are psychic rewards, too: the moral superiority of innocence, and the thrill of nailing Congress, the neighbors, or, you know, society. John Taylor traces the fault lines.



36 Face to Face

BY BERNICE KANNER



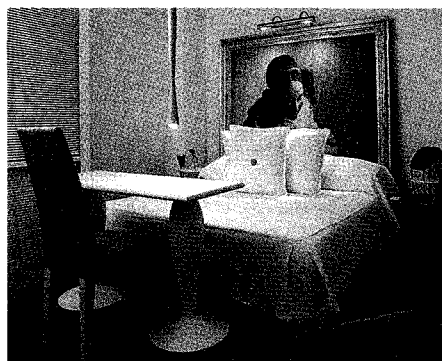
Those lips, those eyes... that turkey neck. On the morning of her fiftieth birthday, Nienke Vandermeer stared into the mirror. Her reflection sent her to surgery. The official diagnosis: "Your skin has begun to droop." So Vandermeer plunked down \$12,000, and traded

in her face. She got the works: liposuction, new eyelids, and the firmest neck money can buy. Bernice Kanner watched the procedure, and charts her slow recovery. The anatomy of a face-lift.

40 Cheap Sleep

BY VINCENT FRONTERO

When it comes to New York hotels, "cheap" needn't mean "fleabag." Sleeping around, our professional guest checked into some curious finds—from the chic Paramount (right) to the cozy charm of the Washington Square Hotel. Also, how to make the landmarks more affordable.



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In the post-arugula nineties, the last American yuppie fights for his life.

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The very French Maurice is cooking again, with a talented chef from—yes—Brooklyn.

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Reassuring news about a disease the media have treated like the scarlet letter.

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Hudson Hawk may be one of the worst movies ever made; Backdraft is better.

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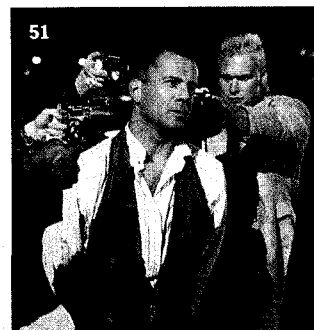
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Out of Africa comes a maddeningly messy exhibition.



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Cover: Photographs by Marty Umans.

Models (all from Bookers, Inc.): clockwise from top right, Don Koll, Derek Johnson, Meredith Peters, Sandy Allen, Naomi Riseman, Chuck Jensen, Rosemary Peter. Hair and makeup: Chuck Jensen for Ivy Bernhard. Stylist: Peter Frank.

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LETTERS

Not Fit to Print

I THOROUGHLY ENJOYED EDWIN DIAMOND'S piece "The Times's 'Wild Streak'" [May 13]. I was, at one time, an avid reader of that newspaper and regarded it as quality journalism. However, I stopped reading the *Times* once I finished the article in which the name of the woman in the Kennedy rape case was revealed. Naming the alleged victim was the decision of a man who will never know what it is like to be accosted while waiting for a train at a deserted station or to have to constantly look over his shoulder every time he walks home late at night. It's back to the *Post* for me.

Joseph J. Scarpati
Brooklyn

I CAN UNDERSTAND THE OBJECTIONS RAISED over the double standard of publishing the alleged Florida victim's name and not the name of the Central Park jogger. However, if the name of the accused is published before the accused is proved guilty, why not the name of the accuser?

Lessie V. Adams
Beckville, Tex.

Blame It on Mario

JOE KLEIN'S RECENT COLUMN "THE CITY Politic: Where's the Pea?" [May 13] was off the mark in its analysis of the rally in New York City and the role of unions in crafting a humane budget in this state. I would hardly characterize this demonstration by a multitude of concerned working people as unimpressive. The people I marched with and the speakers I stood next to are disappointed in this administration, which has misplaced its priorities and has lost touch with working, middle-class families. And Mario Cuomo can hardly be called "something of an exception this year." His lack of leadership in fashioning serious budget negotiations directly contributed to the costly delay in the passage of a budget. Cuomo's predecessor, Hugh Carey, galvanized a coalition of government, corporate, and labor leaders and successfully overcame the last fiscal crisis. Cuomo, it seems, is more concerned with his weekend cross-country jaunts and titillating the media about his ambitions.

Rand Condell
Manhattan

Ruffled Feathers

READING JOHN SIMON'S REVIEW OF *Black Eagles* ["Theater: 'Night, Mandy,'" May 6], I could hardly believe my eyes. Does

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Simon really think that flying cover for bombers was unimportant work? Does he really believe that black fighter pilots were relegated to a nonglamorous task, while the white pilots made the headlines by shooting down Nazi fighters? I was into my second tour of combat, bombing Germany in 1944, when my flight of B-17s was jumped from behind by 40 to 50 fighters. Our entire flight of six was blown out of the sky, along with three B-17s from the other flights. Why did the Luftwaffe hit us? Because we were away from the main bomber stream—which had all the fighter coverage. Bombers were the bait to draw the Luftwaffe into a fight. When they came up to attack us, the glamour boys went into action. The color of the pilot's skin didn't have a damned thing to do with who flew cover. Show me a pilot who flew cover for us, and I'll show you a man for whom any bomber crewman will buy drinks forever. He could be black, white, red, yellow, pink, or green. Simon's review is one of a million little wedges—the purpose of which is to divide black and white Americans—and I am fed up with it.

Jerome Silverman
East Meadow, N.Y.

John Simon responds: Leslie Lee's entire play hinges on the point that the black pilots perceived the assignment of flying cover as discriminatory. Silverman should take the matter up with Lee and the pilots who helped him write his play.

Trivial Pursuit?

YOU OWE 6 MILLION APOLOGIES FOR YOUR repulsive punning off the title of Leni Riefenstahl's Nazi propaganda film *Triumph of the Will* for your "Summer Entertaining" issue ["Triumph of the Grill," by Gillian Duffy, May 13]. If the Holocaust is mere grist for your copy mill, what, then, has a prayer of escaping trivialization by *New York Magazine*?

Amy Albert and Karen Harrison
Manhattan

Southern Exposure

AS A BORN-AND-BRED VIRGINIAN, I WAS thrilled to see your profile of Governor L. Douglas Wilder, Virginia's brightest political star since Woodrow Wilson ["The National Interest: A Walk on the Wilder Side," April 15]. But I was shocked to read that Wilder claims to have cut \$1.4-billion from the state budget "without touching education." For the next fiscal year, Wilder has pared \$100 million from state aid to education. His actions to close a daunting budgetary gap have been courageous, but his slash-and-burn tactics

now threaten to gut Virginia's exemplary public-education system. For instance, students at my alma mater, the College of William and Mary, face a hefty tuition hike in the fall to help make up for lack of state funding. Some academic departments have been forced to reduce course offerings and lay off adjunct instructors. Blueprints for future buildings are gathering dust. And most telling of all, college officials have ordered that the air-conditioning in some campus buildings be shut off.

John F. Newsom
Richmond, Va.

Dis-Oriented

"THE JAPANING OF SCARSDALE" [APRIL 29], and "The Japaning of New York" [August 17, 1981] appeared in *New York* almost a decade apart. I owe much to that first "Japaning" issue. I had just become friendly with a Japanese neighbor here in New Jersey. She and her husband (an executive with Nissho-Iwai in Manhattan) encouraged me to tutor the Japanese living here. "The Japaning of New York" was a teaching tool that I used for years, until it nearly fell apart. Reading "The Japaning of Scarsdale," I wondered if I would even have bothered to speak to that same neighbor had this been my only frame of reference. I would have assumed that interaction—let alone friendship—between Japanese and Americans was difficult and unrewarding.

Pat Kinney
Leonia, New Jersey

Earth to Byron

AS A LONGTIME *New York* MAGAZINE READER, city resident, and environmentally conscious individual, I was appalled at the slant of Chris Byron's recent column on recycling ["The Bottom Line: Trash Fiction," May 6]. Why use a tired cliché like "tree-hugging environmentalists" to describe individuals intelligent enough to be concerned about our planet's future? Why degrade an entire community where the program is working smoothly by calling those residents "fanatics" (implying that people who are currently obeying Local Law 19 are exhibiting some type of irrational behavior)? Preposterously enough, Byron neglects to say many New Yorkers are oblivious of the fact that they are *required by law* to recycle. The gist of the column seems to be that because Local Law 19 wasn't instantly 100 percent successful, it should be nullified. *New York* serves as a beacon to so many readers. If it doesn't inspire the citizens of our fine city to recycle, then who will?

Lucia Weinhardt
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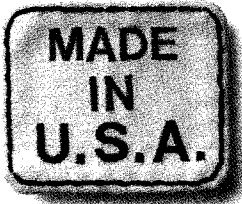


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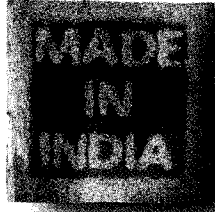
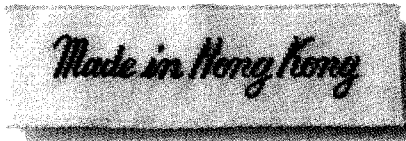


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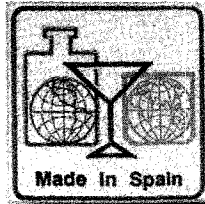


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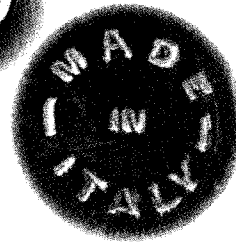
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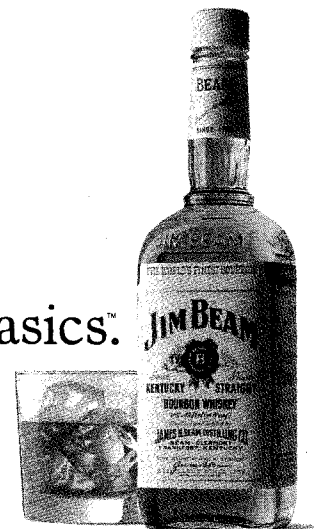
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BY JEANNETTE WALLS

DEM HOPE...CRIME PAYS...ALEXIS REJECTS US...SCIENTOLOGY PROJECT...EASTWARD HO!

KERREY NATION IN 1992?

Robert Kerrey's office says the Democratic senator from Nebraska has no plans to run for president, but Capitol Hill sources say he has been busy lining up potential supporters for the 1992 election.

"He's one of the few liberal Democrats who's emerging as a credible candidate," says one Washington insider. "Some people here are thinking that [Mario] Cuomo is too liberal, and the mess that New York is in isn't going to help him. Kerrey's biggest liability is that he initially opposed the Persian Gulf War. But he was also wounded in the Vietnam War. The Democrats would love to put a genuine war hero up against a classic war wimp like Dan Quayle."

"The senator doesn't want to be president at this time," says a spokesman. "But he reserves the right to leave his options open in '92 and '96." When asked if Kerrey has been testing the waters, the spokesman says, "People approach him,

JOAN COLLINS TICKS OFF THE TONYS

Joan Collins doesn't have too many fans at the offices of the Tony awards these days. The star of *Dynasty* angered Tony executive producer Joe Cates when she abruptly announced she was backing out of the June 2 event.

"The problem with Ms. Collins is she has too many offices speaking for her," says Cates. He says the star's Los Angeles spokeswoman had approved her appearance on the show, but last week, Collins's London office said she wouldn't be able to make it because of scheduling conflicts. Now they're saying she may still show up. Is Cates upset? "Upset? I am distraught!" says the sixtyish producer. "I've idolized Joan Collins. I first watched her pictures when I was just a little boy."

but we've not gone out of our way to set things up."

SECT WORKING AGAINST TIME

The Church of Scientology has put out an 80-page booklet in an attempt to discredit an 8-page *Time* exposé on the sect ("Intelligencer: Putting the Fear of God in *ET*'s Sources," May 20, 1991). According to the *Time* article, the controversial group pressures some of its members into handing over their life savings and may threaten

them if they try to defect.

Scientology leaders have printed and distributed more than 150,000 copies of *Fact vs Fiction: A Correction of Falsehoods Contained in the May 6, 1991 Issue of Time Magazine*. The book says, among other things, that *Time* writer Richard Behar's article "does the [IRS's] dirty work" and "is serving an evil hidden agenda." Behar says, "This is par for the course for them."

When asked about reports that the sect plans to sue, a Scientology spokesman said, "We don't threaten with lawsuits. If they hear from us, it will be to announce a lawsuit."

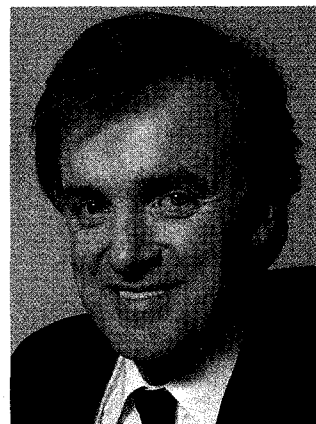
SPIELBERG MAY GIVE HAMPTONS A HOOK

Is Steven Spielberg gravitating toward the East Coast? Now that he has a production company in the works with Martin Scorsese at the Tribeca Film Center, the director is looking into editing his forthcoming Peter Pan movie, *Hook*, this summer in East Hampton, where he owns a home.

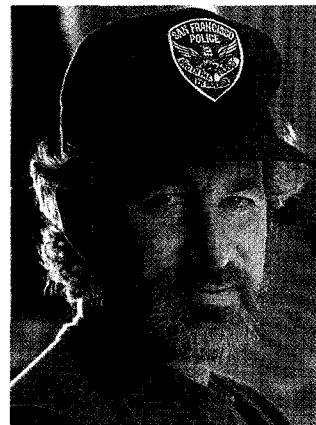
"Spielberg's been looking at a number of houses for his editing team, including Jann Wenner's place," says a source. *Hook*, due out in December from Tri-Star, stars Dustin Hoffman, Robin Wil-



JOAN COLLINS



ROBERT KERREY



STEVEN SPIELBERG

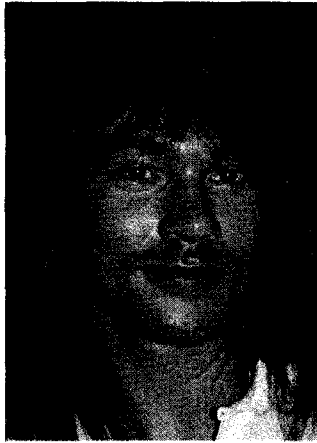
KNOPF SIGNS UP MORE MURDER, MAYHEM

Knopf editor-in-chief Sonny Mehta has apparently developed an appetite for books about young murderers. Mehta, who recently brought out Bret Easton Ellis's bloody *American Psycho*, has just signed a deal to pay \$450,000 for *The God of Illusions*, a novel about a group of college kids who accidentally murder someone, says a source. Gary Fisketjon will edit the book, to be published by Knopf, probably in 1992, says the insider. First-time author Donna Tartt is represented by ICM's Amanda "Binky" Urban, who is also Ellis's agent. Urban wasn't available for comment. . . .

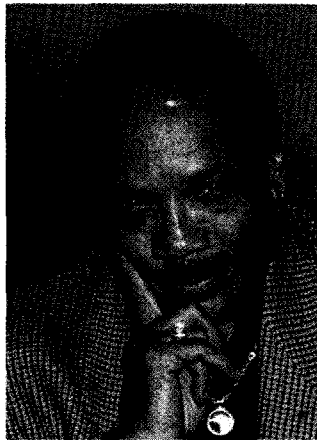
The bidding for General Norman Schwarzkopf's autobiography has gotten too rich for some publishers' blood. A source says potential buyers have bid up the worldwide rights to the book past the \$5-million mark. Simon & Schuster, G. P. Putnam's Sons, and Little, Brown have dropped out of the running, says the source, but Random House and Bantam are still interested.

ASSOCIATE EDITOR: DEGEN PENER

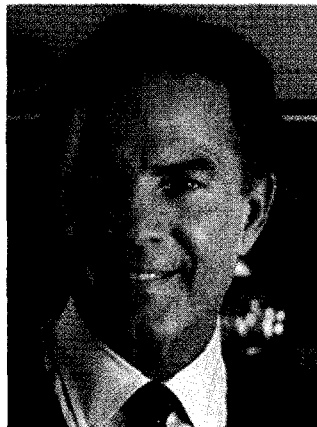
QUINCY SYNERGY...MEX HEX...CHEAT SHEET...REVIEW REVUE...FRANKLY SPEAKING



AXL ROSE



QUINCY JONES



FRANK GIFFORD

liams, and Julia Roberts.

Last March, Spielberg enlarged his own estate on East Hampton's Apauogue Road by buying an adjacent 1.1-acre property for \$1.45 million and tearing down the house.

A spokesman for Spielberg says no decision has been made on where he will edit the film.

QUINCY JONES AND 'ROCKIN' GIL ROGIN'

Composer and producer Quincy Jones is entering a new field: magazine publishing. "He's been working on a new magazine—tentatively called *Hip Hop*—that would cover hip-hop culture. It's difficult to define," says a source. A spokesman for Jones would say only that no title has been chosen. "I would be real surprised if it was called *Hip Hop*," he says.

Gil Rogin, the corporate editor of Time Warner magazines, is advising Jones. Last year, Warner Bros. released *Listen Up*, a documentary about Jones. The movie, which was produced by Courtney Sale Ross, the wife of Time Warner head Steve Ross, did poorly at the box office.

A spokesman for Time Warner says Rogin's relationship with Jones is informal and that the company is not officially involved in the project. "Quincy is good friends

AXL ROSE SINGS TUNES BY TELEPROMPTER

Controversial rocker Axl Rose is running into trouble with his lyrics again, but this time, it's because he can't seem to remember them. In 1988, the singer's group, Guns N' Roses, caused a stir with a song that contained sexual and racial slurs. At a concert last month, Rose got some snickers from the audience when he was seen reading lyrics off a TelePrompTer.

"It was hilarious," says one person at the event. "I've never seen anything like it."

"I don't know why everyone's jumping on him for that," says a spokeswoman for Geffen Records, the band's label. "As long as I've been in the music business, musicians have been writing their lyrics in big block letters on pieces of paper on the stage or on their arms or anywhere they can find. The only thing different about this is that they were using modern electronic equipment."

with Gil," says the source. "He's nicknamed him Rockin' Rogin."

PRODUCER HOOFS HER WAY TO HOOPLA

Off Off-Broadway producer Nancy Sirianni was having trouble getting the press to review her show, *Different States*, at Theatre 125. After several letters went unnoticed, Sirianni, who ten years ago delivered singing telegrams, went to the offices of *The Village Voice*, *Back Stage*, and *New York Perspectives*, and sang a musical plea to critics.

Sirianni, who also has a role in the play, got on top of critics' desks and sang to the tune of *Smoke Gets in Your Eyes*: "They asked me if I knew, how to get a review. . . ." That

evening, Sirianni got a message that the *Voice* would review the show, although senior editor Ross Wetzsteon says he assigned the piece before she did her number. Says *Back Stage's* Sherry Eaker, "I've been doing this for fifteen years, and this is a first."

GIFFORD AND TRUMP: THE CHALK TALK

Frank Gifford is uncomfortable being Cupid. A chat between the sportscaster and Donald Trump prompted the developer to give Marla Maples a ring, and a source says that Gifford—who is friendly with Trump's ex-wife, Ivana—wonders that her wide circle of friends will resent him.

Gifford and Trump talked at a party at the Taj Mahal, says the source. "They had a heart-to-heart. Frank said, 'When it's right, it's right, and love only increases over the years.' The next day, Donald went to Tiffany's for the ring. Marla is telling friends that *that* talk was the turning point."

The source adds, "The whole thing has been clouded by Donald's refusal to say whether it's really an engagement ring." Gifford's spokesman wouldn't comment on what he called "private conversations between Frank and Donald."

LORRAINE BRACCO HAS A DRY SPELL

It hasn't exactly been paradise on the set of John McTiernan's *Last Days of Eden*. Production was temporarily halted when *Good-Fellas* star Lorraine Bracco, who's appearing with Sean Connery in the Hollywood Pictures/Cinergi film, was suffering from dehydration, says a source. "They're shooting in Mexico, and it's a bit of a mess," says a source. "Because Bracco was sick, she had trouble with some of her scenes." The tentatively titled *Last Days of Eden* is a romantic adventure set in the Brazilian rain forest. "Dehydration has been a problem," admits a spokeswoman for the film. "But we don't have any specific information on Lorraine Bracco." The star's spokeswoman, however, acknowledges that Bracco had "a slight medical problem."

A dense, black and white collage of various images, including postcards, photographs, and text. The collage features a large central image of a baby's face, a sign for "CHESTERFIELD ANTIQUES", a sign for "CHEESES OLD CUTS SUBS", and various other smaller images of people, buildings, and objects. The collage is framed by a decorative border.

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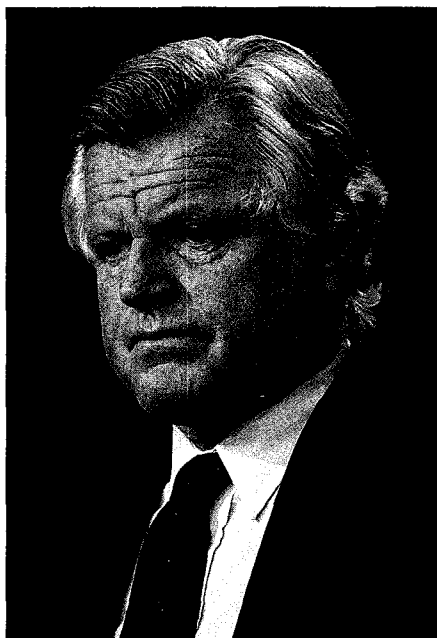
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ASK NOT? DON'T ASK



A LIFE CAREENING TOWARD OBLIVION: As a young senator (left) and Teddy today.

THE KENNEDY SLIDE

A VERY LONG TIME AGO, LATE IN THE SUMMER of 1969, I spent a day wandering the north shore of Massachusetts with Senator Edward M. Kennedy and his wife, Joan. It was the first of many such days I'd spend with Kennedy over the years, and perhaps the most memorable. It was just after Chappaquiddick. The senator was dressed in a black suit, trussed in a back brace. He was, I suspect, in profound physical and moral agony.

The first stop was a parade in Salem. Kennedy marched with a phalanx of aides—several with walkie-talkies scouted ahead for nuns, crippled children, or other bystanders of interest; they reported back to aides marching behind the senator, who'd pass along the message, "A group of nuns coming up on the left . . . wheelchairs on the right." The senator proceeded, as if on automatic pilot, to greet on cue.

At one point, with the parade stopped and Kennedy off hugging nuns, Joan was left alone in the middle of the street, clutching a bouquet of red roses. A beery voice called out, "Ya betta watch where he's goin' this time, Joanie." She seemed to gasp, then quickly composed herself. It was a terrible thing to see, heartbreaking.

After the parade, we went to a Greek picnic in Lowell. The place was lush with pols—dashing young pols, hair swept back, jackets slung over their shoulders,

sleeves rolled up, trying to look like *him*, like *them*, like Kennedys. The senator, stiff and funereal in his black suit and brace, was the only politician present who appeared to understand the frightening limits of charisma. His life seemed over: He would go through the motions, often gallantly, always sadly. The joy was gone from his public life.

It is possible that his private life has been similarly desperate, joyless—the drinking and wenching reflexive rather than purposeful. A woman I know who once was called for a date by the senator said it was "pathetic, very high-school, a lot of giggling and heavy breathing." There are, by now, a mountain of anecdotes about Kennedy's puerility. But better puerile, in a way, than suave or manipulative: It makes the profoundly self-destructive nature of his life, the slow-motion suicide that it has become, more sad than outrageous.

And now, Palm Beach. It seems clear he lied to the police—or, as ever, had a loyal retainer lie for him. This is not, technically, an obstruction of justice; neither the senator nor his nephew William Smith was *required* to cooperate with the police absent a subpoena or an indictment. But it is another sign of a life careening toward oblivion.

How to react? The temptation is sympathy. The squalid media coverage, the spectacle of a hopeless, uninspired fellow—Kennedy is no dolt, but hardly the

sparkling presence his brothers were—overwhelmed by life and fate, is almost enough to lure one toward compassion. Almost, but not quite: His irresponsibility has had consequences. The life of Mary Jo Kopechne, obviously, was one. But, more subtly, the values inherent in his careless way of life and feckless politics have been disastrous for American liberalism and the Democratic Party.

In even the most vicious pieces about his personal life, Kennedy's performance as a United States senator is routinely praised. Unlikely colleagues, like Utah's Orrin Hatch, are summoned for testimonials. Much of this is justified. When roused, Kennedy can be a compelling advocate. And even when he is in his natural state (on automatic pilot), his always brilliant staffers pick up the slack. Eyes peeled for nuns and wheelchairs, they have led him along a parade route of moral crusades that at times has made a palpable impact on the lives of the poor.

But, perhaps more often, the staff's idealism and the senator's guilt have produced a disastrous synergy, a no-questions-asked indulgence of any and all groups claiming to be aggrieved. When combined with Kennedy's personal excesses, the result is an extreme case of what the Cooper Union historian Fred Siegel has called "liberalism without virtue."

It is a phenomenon neatly described by E. J. Dionne Jr. in his new book, *Why Americans Hate Politics*: "Liberals are uncomfortable with the idea that a virtuous community depends on virtuous individuals. [They] defend the welfare state but are uneasy when asked what moral values the welfare state should promote—as if billions of federal dollars can be spent in a 'value-free' way. [They] rightly defend the interests of children who are born into poverty. . . . Yet when conservatives suggest that society has a vital interest in how the parents of these poor children behave, many liberals accuse conservatives of 'blaming the victim.'"

But it's more insidious than that. Since the sixties, there's been a subtle alliance on the American left between the rich and poor in matters of personal morality. It was initially expressed as hip, existential disdain for "bourgeois" values—*pace* Norman Mailer—and romanticization of the alienated, self-destructive behavior of the poor. Later, it ballooned into an unironic insistence on the self-asserted "rights" of life-style splinter groups. Mere tolerance of untraditional domestic arrangements (a traditional liberal virtue)

was no longer enough; esteem was demanded. The very notion of a universal standard of "virtue" (or "excellence" in schools and aptitude testing) was deemed reactionary. Standards were bourgeois. Bourgeois was Republican.

This may seem prudish—as a former *faux* bohemian, I'm not very happy with it—but moral relativism has been an utter disaster for liberalism and for the poor. Dionne argues that this upper-middle-class-oriented "cultural" liberalism has made it inevitable that presidential campaigns are fought on "life-style" issues rather than gut-bucket stuff like economic security. Surely, it has guaranteed the flight of white working-class voters from the party. The political disaster has been near-total: Democrats have not merely lost, they've been routed in five of six presidential campaigns since 1968. Only the moral revanchist Jimmy Carter was able to buck the trend.

There are other, subtler consequences of the amoral alliance of dilettantes and deadbeats. Adam Smith, as quoted by Joel Schwartz in *The Public Interest*, had a startlingly clear view of the costs of Kennedy-like behavior on the poor two centuries ago. "Wanton and even disorderly mirth, the pursuit of pleasure to some degree of intemperance [and] the breach of chastity" didn't necessarily hurt the rich, but "the vices of levity are always ruinous to the common people, and a single week's . . . dissipation is often sufficient to undo a poor workman for ever."

Kennedy's personal behavior not only betrays a not-so-subtle contempt for middle-class values like sobriety and fidelity, it makes it impossible for him to demand any reasonable standard of morality from the poor. His silence reinforces the post-sixties liberal tendency to absolve the poor of all responsibility for their poverty (see John Taylor on victimization, page 26), an impulse as unrealistic as the conservatives' desire to ignore the "creative destruction" of capitalism and America's legacy of racism as sources of poverty.

It's been argued that Ted Kennedy has merely followed a well-worn path, adapting his family's liberal politics and sexual flagrance to more progressive times. It's been argued that his obsession with "picking up the fallen standard" (a nice phallic image) led to his brain-dead reflexiveness in love and war. But Kennedy took the family tropisms past several key boundaries. He divorced; he broke the law—and, most important, he allowed liberalism's essential message to slip from sacrifice for the common good to *entitlement*, from "Ask not what your country can do for you . . ." to "You deserve a break today."

His life is a tragedy. It is not for gloating. But its value as an object lesson is unavoidable: Liberalism without virtue leads to self-indulgence and disaster.

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THE INFORMER

CYRUS HASHEMI'S SHADOWY LEGACY

FOR THE PAST FIVE YEARS, A MYSTERY HAS surrounded the role of an Iranian businessman, Cyrus Hashemi, who worked briefly—but not without notice—as an undercover informant for federal prosecutors in a 1986 New York arms-smuggling case. The case led to the indictment of seventeen people, including a retired Israeli general, an expatriate Wall Street lawyer living in London, and even a Greek-born Hollywood character actor, Nico Minardos.

At the time of the indictments, Rudolph Giuliani, then-U.S. Attorney, proclaimed grandly that his office, working jointly with U.S. Customs investigators, had broken up a “brokers of death” arms-dealing network. But the nearly three-year prosecution that followed came to nothing, and just before Giuliani stepped down as chief federal prosecutor in January 1989 to run for mayor, the case was quietly dropped.

From the start, the defendants claimed they had been working with the covert knowledge and approval of the Reagan administration. But prosecutors waved the claims away. And even after the revelations of *Iran-contra* began to add at least circumstantial weight to the defendants' claims, the U.S. Attorney's office still pressed ahead with its case.

Enter a former Carter-administration official named Gary Sick, who has lately been making news with assertions that the Reagan folks may have struck a secret “arms for hostages” deal with the Ayatollah Khomeini during the 1980 presidential campaign.

Sick's carefully hedged theory may or may not hold up under scrutiny. But for the purposes of clearing up Hashemi's role in the 1986 New York arms case, this really doesn't matter. That's because Sick provides plenty of evidence that Hashemi himself played a key role in various 1980 meetings with the Reagan people designed to get a secret deal in place with Iran.

As a result, questions now become unavoidable with respect to Hashemi's role five years later as an undercover informant in New York. Did the Feds really know who their informant was? Or, more darkly, did they let innocent defendants twist in the wind once the truth of White House involvement in the case became apparent?

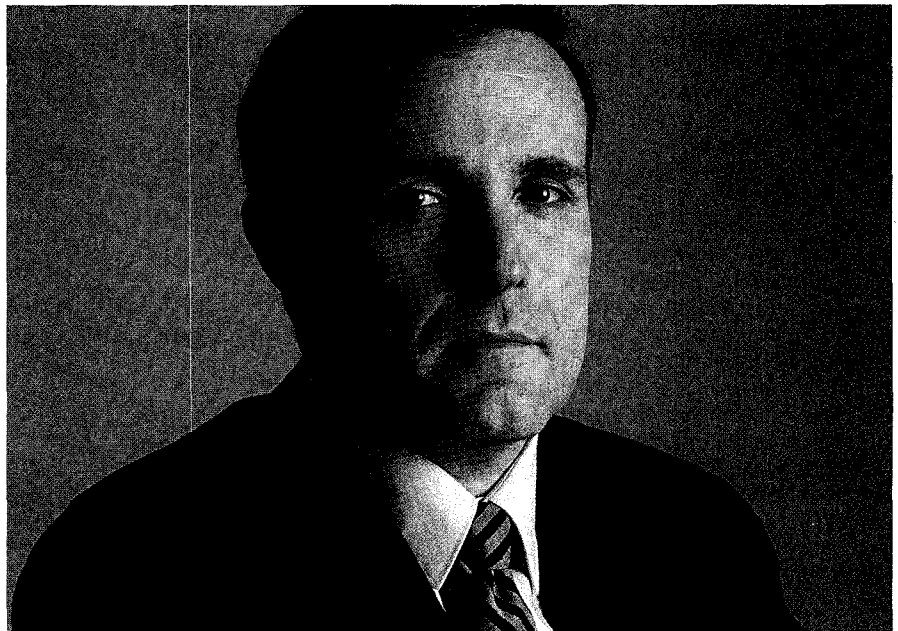
The use of undercover informants has always been a controversial matter—particularly in white-collar criminal cases,

where the alleged offenses are complex and the people who commit them may not, in fact, have believed they were doing anything wrong. That was a main rap against Giuliani for his use of informants like Ivan Boesky and Martin Siegel in his Wall Street securities-fraud prosecutions. Now the problems coming to light concerning Hashemi remind one of the problems that result when cops and criminals join forces.

A smoother operator than Hashemi is hard to imagine. According to Elliot Richardson, the former defense secretary and Attorney General in the Nixon years, who was Hashemi's lawyer for a period in the

be operating with covert approval from Washington, and that gave Hashemi an idea. In the double-dealing tradition that had become his hallmark, he secretly sent his lawyer—a man named William Wachtel—to negotiate a deal with Giuliani in New York.

As explained by Wachtel, the plan was this: Giuliani would check out the bonafides of the businessmen in Washington to see if they were sanctioned as part of the hidden world of U.S.-backed arms deals to Iran. If they were, then Hashemi would go forward. If not, the Iranian businessman would still put the deal together—only he'd secretly work simultaneously as



BURNT-OUT CASE? Rudolph Giuliani's indictment of the “brokers of death” led nowhere.

early eighties, the Iranian businessman delivered messages to Iran for the Carter folks as long ago as 1979.

Yet according to Sick, Hashemi crossed the street in 1980 and began secretly shopping his Iranian contacts to the Reagan people. Thereafter, Hashemi got into the arms business himself, winding up indicted in 1984 by federal prosecutors. Moving to London, he was soon back in business, putting together an arms deal to Iran that eventually involved Saudi financier Adnan Khashoggi.

When Khashoggi shoved Hashemi aside and took the deal for himself, Hashemi began looking around for a new deal of his own. Soon, he stumbled across some French-based businessmen with access to arms and a willingness to sell them to Iran. They, too, apparently claimed to

an informant for Giuliani, snitching to the Feds on his own unknowing partners. In return for his cooperation, the Feds would perhaps find a way to drop the pending arms indictment against him.

“Either way, Cyrus would have been a hero,” said Wachtel ruefully last week.

What exactly Giuliani was told when he checked with Washington isn't known. Now a partner at the midtown law firm of Anderson, Kill, Olick & Oshinsky, where he is said to be contemplating a second run for mayor come 1993, Giuliani declined to be interviewed for this story.

Nonetheless, whatever Giuliani heard (or didn't hear), he soon began using Hashemi as an informant. Meanwhile, however, the very people Hashemi was spying on already believed they were operating with government approval—a situation

that in effect made them sitting ducks for a government "sting" operation.

Acting on Hashemi's information, prosecutors spent millions to bag their quarry. They taped telephone conversations, bugged a luxury-hotel suite in Paris, and eventually arrested several of the defendants by luring them to a meeting in Bermuda. Indictments of others followed later.

The defendants all instantly claimed their work had been approved by the government—and in a sense, they were right. Yet instead of following leads that would have taken them directly into the White House, Giuliani and his subordinates persisted in viewing the defendants as conspirators in an ordinary arms-smuggling case.

Too bad, for within three months of the indictments, the government's star witness, Hashemi, was dead. Though he had been thought to be in perfect health, he was stricken in London by a rare and apparently almost instantly fatal form of leukemia. Last week, Wachtel said he remains "98 percent certain" that Hashemi was murdered, but he won't say by whom.

In any case, with its key witness dead and newspapers soon filled with Iran-*contra* revelations, Giuliani's office nonetheless plowed ahead—perhaps because it was simply too awkward to stop.

Eventually, the evidence of the prosecutors' foolishness became all but overwhelming. During the Iran-*contra* hearings in Congress in the summer of 1987, a handwritten note was introduced. It was written by White House chief of staff Don Regan during a November 10, 1986, meeting in the Oval Office with President Reagan, Vice-President Bush, and some others regarding Iran-*contra*. After a while, the subject of the New York case came up. According to the note, Bush asked, "Is NY case a private or public endeavor to sell arms to Iran?"

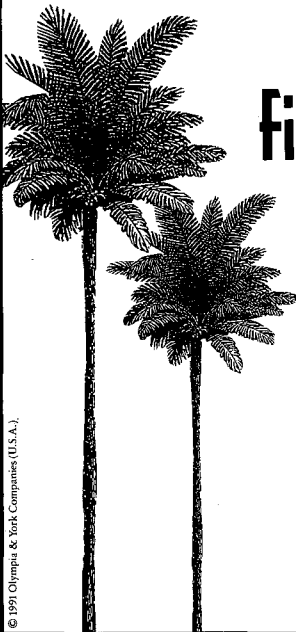
The answer, from a speaker not identified: "Probably private with government knowledge."

Finally, in January 1989, prosecutors at last dropped the case. In a terse statement filed in court at the end, the government admitted that it simply couldn't prove that the defendants knew they had done anything illegal—especially now that its key witness was dead.

The lawyers in the case say they find the admission incredible—for Hashemi had been dead for fully two and a half years before the government got around to dropping the indictments.

"Bitter? You bet I'm bitter," said defendant Minardos. "I'm the victim of a government cover-up, and what's been taken from me can never be returned." Only now—with the shadowy figure of Cyrus Hashemi at last beginning to come more fully into view—is it possible to see how things happened as they did.

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ORDINARY PEOPLE

WHAT DOES AN AMERICAN WANT?

TEETH MUST BE GNASHING IN FARGO THESE days. Between 1987 and 1990, per-capita income slipped more than 20 percent below the national average, and the proportion of residents 65 or older surged. So—low blow—Saatchi & Saatchi rescinded Fargo's designation as a little America: The agency dropped the city from the new edition of its 500-page *Guide to Test Market Media Planning and Market Selection*, and the local media lost an advertising windfall.

To serve as a marketing barometer, a town has got to be "typical." But Fargo isn't typical anymore. Neither is Illinois's Springfield-Decatur-Champaign area, which recently lost its marketing magic because its unemployment rate and percentage of 18-to-24-year-olds rose beyond the national average.

According to popular wisdom, Peoria is the test-market capital of America—the arena where products are "made, delayed, or slayed." If it works there, people assume, it'll work anywhere. (According to Rebekah Bourland of the city's chamber of commerce, Richard Nixon wasn't the first to ask, "Will it play in Peoria?" Vaudevillians considered these folk a tough audience long before Nixon wondered how they viewed the Vietnam War.) Lately, though, marketers have been staying away, fearing that Peoria's shoppers have become jaded and overexposed.

So what are the nation's top test markets? Between January 1989 and June 1990, according to S & S, the big seven were Minneapolis-St. Paul (where 112 new products were tested), Denver (77), Portland (70), Columbus, Ohio (61), Phoenix (60), Kansas City, Missouri (50), and Atlanta (43). In that period, only eleven products tried out in Peoria. (The city is currently a testing ground for three new flavors of Pepsi with a shot of fruit.)

In the 1947 film *Magic Town*, Jimmy Stewart played a pollster who'd discovered a town that precisely reflected the demographics of the entire country. While there is no such Nirvana, there are ideal test markets. Each is something of a microcosm of America: It must have at least three TV stations, four radio stations, a daily and a Sunday newspaper, and cable penetration of between 35 and 70 percent, says Ira Weinblatt, a senior vice-president and director of print media at S & S. "It should be somewhat isolated, with no more than 20 percent of viewers listening or watching stations outside the market [a situation known as spill-in] and, to avoid spill-out and media waste, no more than 20 percent of outsiders tuning to its stations," he says. Local media must be relatively inexpensive, the citizens not extremely loyal to any particular brand, and the supermarkets impartial. "Marketers who go where retailers love them and give them unfair advantages

may find they fall flat on their face in the real world," says Weinblatt.

Test-market households should number between 125,000 and 1.5 million, and demographics should fall within 20 percent of the national average. That means, according to the 1989 census update, a median family income of \$28,906 and the following ethnic composition: 84.1 percent white, 12.4 percent black, and 3.5 percent other races, including Asian and American Indian (8.3 percent of the total should be Hispanic). Household size and educational levels don't figure in choosing test cities.

Most marketers test in at least two towns, using another as a control, for at least six months, to watch a product go through several buying cycles and to gauge its repeat-purchase history. The test areas should be dispersed and should total at least 3 percent of the United States population.

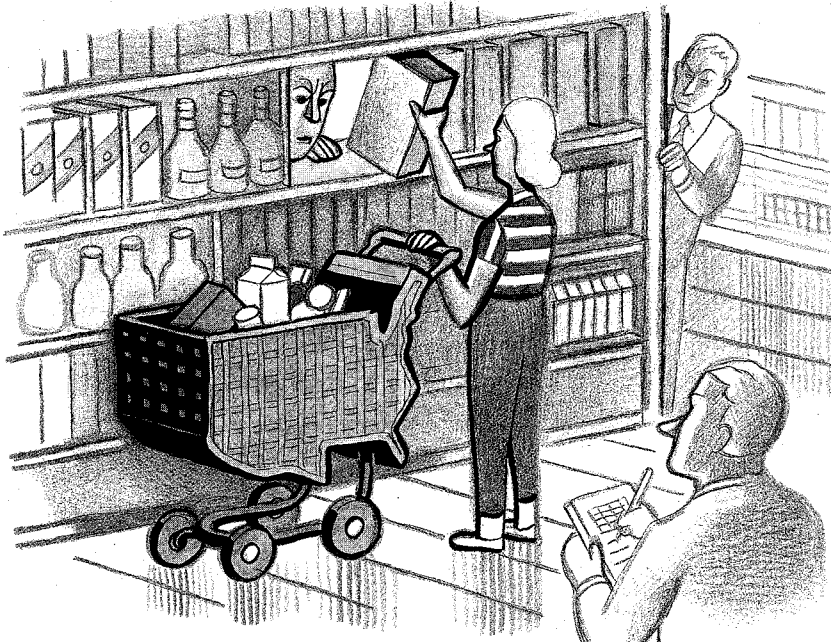
In S & S's latest report, 54 cities meet the testing criteria. "Marketers used to pick locations where they wanted to spend time—ski centers, for instance—but in the age of tight money, they've had to use workhorse markets that furnish honest readings," says Weinblatt.

Sometimes the process turns up surprises. Audits & Surveys, a market-research firm, planned to test a dog food in a southern Texas market, but the local media warned it off, says Carl Ravitch, A & S's senior vice-president. "Humans were consuming other pet foods, a situation that would have skewed results," he says.

Sensibly, Procter & Gamble would avoid testing peanut butter in Florida, where so many old folks live, since it's children who love peanut butter. And occasionally the test is simply ill conceived. There's the tale of the baking product that bombed in St. Louis: With the temperature over 100 degrees, no one was turning on the oven.

Some 13,000 new products were introduced in 1990, but not all were pretested. Four out of five new products fail in tests. But of the tested products, 56 percent of those that make it into the real world thrive, while only about 10 percent of untested items do, says George Garrick, an executive of Information Resources.

"Testing reveals the effects of heavy versus light advertising, the mix of ads versus promotion, and pricing levels and other variables in a real situation," Garrick says. "That lets the marketer predict profits and market share, and gives data



EYES ON THE BUYS: Test marketers celebrate the importance of being average.

on who is buying, how often and at what price; whether to use coupons; and the effect on the competition as well as its response. It helps the marketer decide whether his promotion needs doctoring, and if so, how; what the production and distribution levels should be; and how to position and advertise."

I.R. tests in 70 markets; in six of them it has created special arrangements in stores to guarantee total distribution and to allow the tracking of the shopping patterns of 3,000 families. "[Test-market] demographics are so broadly defined that they're slippery, like picking up a blob of mercury," Garrick says.

Some marketers resist testing because it's expensive, time-consuming, not always accurate, and it tips their hand to competitors, who may sabotage results, buy everything off the shelves to invalidate the test, hike their own ad budgets to warn off the encroacher, or kill it by undercutting. "Years ago, Bayer Children's Aspirin tripled their ad budget, and their upstart rival went away," recalls Weinblatt. Several companies have created tests using less costly computer models to predict patterns of consumer trial-and-repeat purchase. And many products simply appear, untested, in New York. Selling Areas-Marketing, Inc., reported that in a one-year period more new brands were introduced in food stores in the New York and Los Angeles areas than in the so-called test markets.

When Anheuser-Busch tested Michelob Dry two years ago, it decided to go national after just two months. Research showed that people had no idea what "dry beer" meant (it means "less sweet") but wanted to find out, and rumors flew that the Japanese, who originated dry beer, were about to tap the U.S. market. The test showed positive feedback from distributors. Even more important, it showed that Michelob drinkers tried the new stuff but didn't desert their mainstay beer. When Kraft tested Bull's-Eye barbecue sauce in 1988, it found that consumers bought more bottles at the highest price—\$1.79 for eighteen ounces—than less expensive bottles, and that running much more advertising didn't generate a significant increase in sales. Oscar Mayer realized after a six-month test that it had a turkey on its hands in Dark Roast of Turkey. When there was no advertising, no one tried it. Advertising did create a good response, but there were very few repeat purchases, and they took longer than expected to be made.

People living in "hot" towns often get a first look at a new product, and their votes count. But there are drawbacks. Consider the plight of the Peoria woman who, a quarter-century ago, blithely set out on a cross-country car trip with only a handful of Pampers, assuming she'd find disposable diapers for her toddler en route.

OUR TUXEDOS...ELEGANT...BLACK...BEAUTIFUL

Our tuxedos...satin lapel...satin buttons...made of beautiful year-round fabric, may be the most comfortably, elegant, dinner suit you will ever wear.

For all the black-tie events on your calendar for all seasons enjoy our dashing tuxedos for only \$199.95 to \$274.95

We will serve you by paying attention to your needs because we want you as our customer.

You may never go to another clothing store again.

Eisenberg & Eisenberg

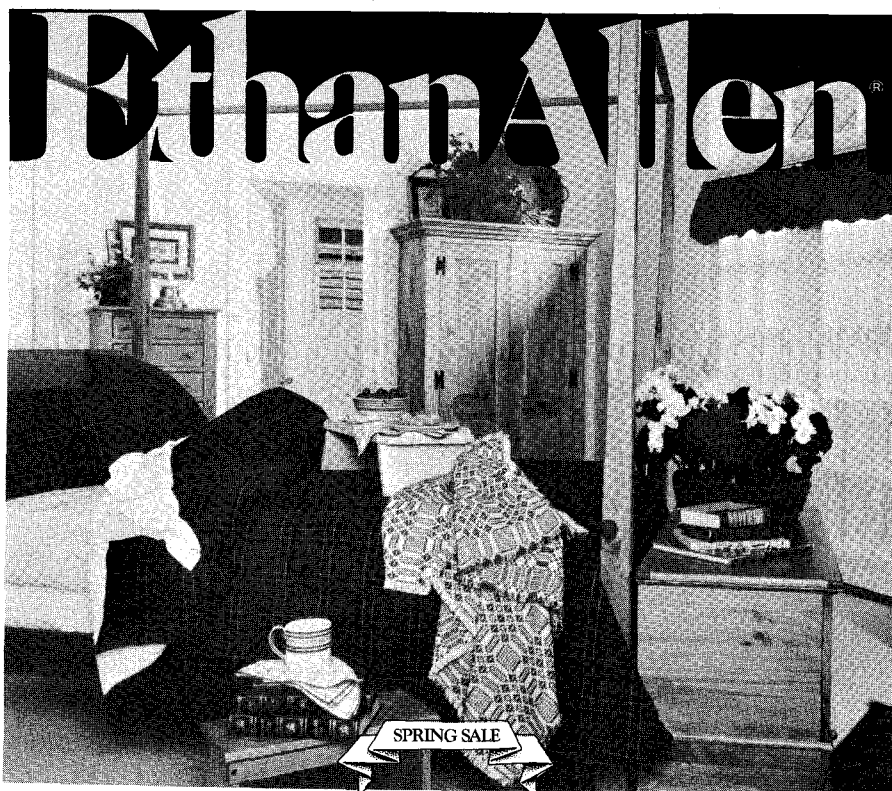
Men's Clothing Since 1898.

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JUNE 3, 1991/NEW YORK 19

Fun City/Gil Schwartz

THE LAST AMERICAN YUPPIE

THE OTHER DAY AT LUNCH, A VERY TALL AND IMMACULATELY shaved waitperson came over to my table while I was tearing into a tiny blob of whitefish salad (sturgeon mousse?) wrapped in lox (or was it gravlax?). "Fresh pepper?" he inquired, brandishing a mill the size of a small prosthetic limb in the vicinity of my appetizer.

Now, I have to tell you: I've always had a problem with this cultural phenomenon. If the contents of these medieval cudgels are, in fact, "fresh pepper," what does that make stuff that's on the table? Stale pepper? If so, how long has it been there? Why don't they change it? What's with the truncheon-shaped dispensers? I've seen some as big as a baseball bat! Honestly! Until now, I'd expressed nothing but contempt for the whole concept of special pepper for the cognoscenti as a totem of a society whose values, along with Mike Milken's toupee, had come and gone.

"Sure," I heard myself declare.

Yes, for the first time, I permitted myself to get fresh-peppered. And . . . it was good. Whoah, I asked myself as I pondered the speckled mass of protein and fat before me, what was I becoming? I thought I knew the answer.

I have this nightmare: I have awakened in an unfamiliar country and I don't know who I am. I don't know how I got there, and I can't find my monthly commuter pass, which means that in order to return, I will have to pay a gross surcharge that eats up the cash I wanted to spend on a Stairmaster. All I know, in my dream, is that in some deep and mysterious way I am no longer myself, nor have I been given the opportunity to become anyone more satisfactory either. It's horrible.

I went home that evening as I often do. By train, I mean. There was a salad waiting. That's not the big news; over the years, I have come to view salad as more than sheep food smothered with unguents. But this salad was . . . different in some way. It was . . . delicious! What was in it? Something new? "I found some very nice goat cheese and sun-dried tomatoes on sale at the A&P," said my wife.

I paused, fork in midair. Little birds flew around my head, tweeting. Goat cheese? Sun-dried tomatoes? Weren't these the apotheosis of the fatuous values of the eighties, expressed in dietary terms? I fled from the kitchen then, muttering generationally incorrect sentiments under what was left of my breath, determined to closet myself in my bedroom for a session of heavy meditation.

On the way, however, I espied on our coffee table the most recent Eddie Bauer catalogue. There was a sleeveless sweater in there that seemed to go very nicely with the four sets of pleated dungarees I had picked up at Bauer's outlet store recently, not to mention the woolen Argyle socks that would coordinate quite

neatly with my weekend wingtip loafers, and . . . Lord help me, I pored over the stupid mailer for more than 30 minutes before I knew what was happening. I woke up when I saw myself admiring how trim the male model's gut looked in those Bermuda shorts and wondering whether it was the result of diet or exercise.

I thrust the book from me. No! This wasn't happening. I could, I would, stop it! I hit the remote control and found *thirty-something* burbling about Michael and Elliot and Nancy and Betty and Chet and Mort and their goldfish Frisky, and, woe is me, *I was unable to turn it off!*

On the eleven o'clock news, I paid particular attention to the events of the day from the world of business. The rest I sort of tuned out.

In the dark later that night, I realized I was obsessing about property values in a changing real-estate market. Upset, I went downstairs and had myself an Absolut seasoned with oregano or something equally bizarre, adding a small twist of lemon sliced from the mother fruit with a tiny, sharp implement we bought at the Stamford mall recently just for that purpose. To fall asleep, I concentrated on the image of Range Rovers jumping over a fence. The next day, I went down to the bulk-beverage store and stocked up on some beer from Lapland. And last night, after dinner at a little Northern Italian restaurant in Purchase, my wife and I checked out a local club. There was a guy at the door who almost didn't let us in. Inside, everyone was jerks. If that's not eighties, what is?

The thing is, I had high hopes for the nineties. I thought they would be different—sort of set the tone for the next century. Would we be nesting and reestablishing traditional, you know, *values*? Searching for the miraculous through ostentatious re-

ligious experience? Dropping out and rediscovering country living? Hey. We could do whatever we want.

Now, I've got to wonder. A lot of people I know still go out of their way to find the weirdest, smelliest cheese on the planet, drink wine far too good for them, drive automobiles the equivalent of racehorses to the drugstore, and would love to be making far too much money if anyone was doing that anymore. Me, I look good in suspenders. I am capable of drinking a full bottle of Pellegrino at one sitting, especially with a tidy chunk of lime. I seem to like anything balsamic. Why fight it?

Some things have passed away, true, but some things have endured and will endure, things we all can enjoy simply because we have nothing quite as tasty to take their place. That's right. The eighties are rushing into the nineties like stagnant old pondwater into an empty culvert. I've held out as long as I can. I welcome them.

Pass the greed, please.



It turns out all this stuff tastes . . . good.

IT'S TIME TO
TOOKEATING YOUR CHILDHOOD

There will always be a
CHIVAS REGAL.



FAST TRACK



EDITED BY CHRIS SMITH

AMENITIES

MAC Attack

A MINOR MIRACLE IS happening on Fifth Avenue: A cosmetics company that does absolutely no advertising and gives away no gifts with purchases is outselling every other line at Henri Bendel—by a lot.



Hip lips: At Henri Bendel.

MAC—Make-Up Art Cosmetics—was founded in 1985 by Frank Toskan, a makeup artist in Toronto who started mixing his own products because he was unhappy with the ones on the market. Stylists all over the U.S. and Canada went crazy for the stuff, models began using it and telling their friends, and MAC took off. Until recently, it was available in New York City only at Bendel's, but now MAC has opened a boutique at 14 Christopher Street.

Madonna uses it (there—that woke you up). MAC created her trademark lipstick, Russian Red. But Toskan doesn't want to "take advantage" of Madonna to sell his products. Nor does he wish to emphasize the progressiveness of the company, which encourages recycling by offering one free

lipstick for every six empty containers returned and does no animal testing.

So why are women waiting three-deep at Bendel's

counter for 45 minutes for the privilege of buying something as basic as brown eye shadow (\$10 and \$13)? "We have a small kitchen, but we really cook great things" is how Toskan puts it. Translation: MAC cosmetics have deep pigments, no mineral oil or fragrances, and minimal

artificial preservatives. Best of all, there's no hard sell:

Toskan hires makeup artists, not salespeople, to work the counter, and they won't talk you into a laugh-line concealer at the last minute that comes back to haunt you as a \$45 charge on your Visa bill. **LESLIE BRENNER**

BRIEF LIVES

THE DISH ON SHUE

IN ORDER TO UNDERSTAND ELISABETH SHUE'S eagerness to break away from the blandly likable, girl-next-door roles that always seem to come her way, you need to go back beyond her Hollywood career and take a look at her earliest dramatic parts—in her family's unusually plot-driven home movies. Even on Super-8, Shue says, "I never played any really active characters. My father would put a bag over his head and kidnap my little brother.

Then the rest of us would have to come up with the ransom."

Fifteen years later, it's easy to see why Shue considers her role in the new movie *Soapdish* to be a step in the right direction. She plays the obsessively ambitious Lori Craven, an aspiring actress who'll stop at nothing to get herself cast on her favorite daytime soap opera (in the role of a homeless mute). Craven even

disguises herself as a delivery girl to invade the office of the show's casting director.

Shue herself, of course, has never had to resort to such extreme tactics. She started off with TV commercials while she was still in high school in South Orange, New Jersey, working her way up to a yearlong series of ads for Burger King. (Most memorable line:

"Flame broiling beat frying nearly three to one

in a coast-to-coast opinion poll!") After she was spotted by an ABC talent scout, Shue was cast in *Call to Glory*; that eventually led to major roles in *The Karate Kid*, *Adventures in Babysitting*, *Cocktail*, and, more recently, *The Marrying Man*. Along the way, Shue has managed to squeeze in a stint in Broadway's *Some Americans Abroad* as well as two full years at Wellesley College and three semesters at Harvard, where she's still enrolled as an

undergraduate government major.

Offscreen, the 27-year-old Shue exhibits a luminous natural beauty and an air of playful insouciance that comes across when she forgets the name of her P.R. man or jokes appreciatively about the perks of a studio-funded press tour. She's happy to allow Paramount to put her and her brother up at Le Parker Meridien for a night while she's in town doing



Actress Elisabeth Shue: No more Miss Nice Girl.

interviews, even though she has her own apartment on the Upper West Side.

Shue says she's eager to get back to school; it's been almost three years since she last hit the books in Cambridge. But her top priority at the moment is her search for an appealing film role. "I want to kill people," she says, perhaps not entirely in jest. "With axes."

CHRISTOPHER BAGLEY

HACK TO THE FUTURE



Fare match: The 1991 Chevy Caprice and its boxier predecessor.

AS NEW YORK THREATENS to disappear into its latest fiscal sinkhole, it's easy to get nostalgic for the days when men were men and the only Seagram's on Park Avenue was what they poured at the Waldorf bar.

Abetting that nostalgia are those sleek 1991 Chevrolet Caprices now insinuating themselves into the city's cab ranks. With their goofy Hudson Hornet-meets-bathtub Merc aesthetics, the Caprices seem like a blast of postwar giddiness in a city lurching toward financial ruin.

"They really stick out," acknowledges Rebecca Bowser, of the Taxi and Limousine Commission. "It's a totally new look for the city."

Or, perhaps, totally old. The Caprice's fender skirts and streamlined silhouette suggest a Car of the Future born 40 years too late. But New Yorkers seem to love the cars, if only for their supple shock absorbers and unsullied interiors, and cabbies driving the new Caprices report receiving

abnormally large tips.

Chevrolets eclipsed the beloved Checker and other makes as the city's dominant taxi because they are cheap and virtually indestructible, and because parts from various model years can be swapped. As of last year, 10,010 of the 11,787 taxis careering around the city were Chevys (only seventeen Checkers remain, some with more than 500,000 miles on them).

Nevertheless, fleet owners are edgy about the new Caprice—mostly, they say, because the car is so radically different that parts can no longer be exchanged with older models.

"As an automobile enthusiast, I think it's interesting," says Theodore Strauel of Team Systems Corporation, which has added three new Caprices to its 164-cab fleet. "As a cab operator, I think it's terrible."

Strauel spent more than \$10,000 modifying his company's tow trucks because, he says, the new Caprice can't be lifted with traditional chain-and-sling

equipment. Replacing a windshield on one of his new Caprices costs \$600, versus \$79 for older models. Why bother? For one thing, Ford recently announced it wouldn't sell the 1992 models of its Crown Victoria, a possible substitute for the Caprice, to taxi companies. "We require a four-door car

with a heavy chassis," says Strauel. "The Caprice is it."

Over at Yellow Cab, which operates 78 of the boxy late-eighties Caprices, the jury is definitely still out. "We've got a wait-and-see attitude," said a gentleman named Alvin, who wouldn't reveal his last name but extravagantly slandered the new Caprice's head-spinning design. "It's puffed out on the sides too much—it looks ridiculous, like a make-believe luxury car."

But, as the Packard ad used to say, ask the man who owns one. A cabbie piloting a new Caprice down Fifth Avenue offered this review from the front seat: "It's a new look, and the people, they like," he said, making his passenger swear to reveal neither his first nor his last name. (Alvin, are you listening?) "It's better, a little bit, than the older model, and drive better, too. It's more smooth."

"You take all the bridges and the tunnels—they're all two lanes," he added with the hacker's flourish for seamless, nonsensical philosophy. "But life, it go on the same."

MICHAEL WALKER

PRICES

HERE'S WHAT IT COSTS TO shield your eyes this summer:

□ Vuarnet knockoffs from a sidewalk vendor, 38th Street and Third Avenue, \$5.

□ Fort Knox Aviator sunglasses by J. Peterman Company, 1-800-231-7341, \$48.

□ Wayfarers by Rayban, at Optic Zone, 220 Columbus Avenue, \$68.50.

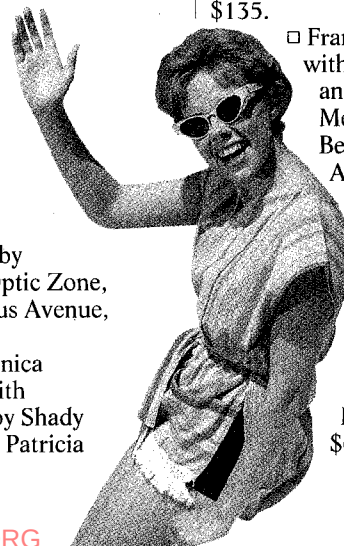
□ Black Veronica sunglasses with rhinestones by Shady Character, at Patricia

Fields, 10 East 8th Street, \$120.

□ Jackie O. sunglasses by Michele Lamy, at Bergdorf Goodman, 754 Fifth Avenue, \$135.

□ Frames encrusted with marabou puffs and pink pearls by Mercura, at Henri Bendel, 712 Fifth Avenue, \$162.50.

□ Buffalo-horn frames with lenses coated in 24-karat gold by Morgenthal-Frederics Opticians, 685 Madison Avenue, \$650.



A Conversation With the Godfather

WHEN JAMES BROWN shows up for lunch and the Edwardian Room at the Plaza isn't open yet, the restaurant opens early. The Hungarian goulash he wants comes out of the kitchen in a hurry, and then, surreptitiously, so does the kitchen staff, for a peek at Soul Brother No. 1.

"You're to address him as Mr. Brown," scolds the P.R. woman as I sit down. The advice isn't necessary—he does most of the talking, in that delicious molasses-coated carnal rasp. Performing backup *amens* and *that's rights* today are two lawyers, promoter Butch Lewis, fifties R&B singer Lloyd Price, Mrs. Adrienne Brown, and a woman introduced as Mrs. Sweeney, who bears a passing resemblance to Divine.

James Brown talks, in a dizzying ramble, about America. "Who woulda ever thought a seventh-grade student, born in South Carolin', father was a turpentine farmer, sawmill, little bitty farm, would wind up outdoing Mozart, Schubert, Beethoven, Bach, Strauss, Mantovani? Now America *preaches* that! Land of opportunity! What they're

supposed to do with me is take me and say, 'Wait a minute, we're going to raise the consciousness and the hope. We're going to take James Brown and put him up where he belongs.' They don't do that. They hold me back. But then the riots came that were going to tear up the country, they call me, and"—he snaps his fingers—"in five minutes, the people listen to me."

Say it loud . . .

He talks about one of his greatest hits: "When I first cut 'I Feel Good,' it was jazz. I had to go back and make it funky in order to present it to a normal group of people."

Hot pants!

He talks about education: "The high-tech world came in, and we're just like a June bug in November. They shoulda had James Brown schools of music to relate to the man in the street. They didn't have that. They gettin' ready to do it



Back where he belongs: James Brown.

him in prison: "They were setting up a road block like they were trying to catch Al Capone. Said, Look at all these people! So I got right up on 'em, saw the cats squatting down behind the car, I said Uh-uh. And they ain't got no uniforms on. My mind went back to the old system. I see four white men, I'm out there by myself, and the Ku Klux Klan meets down the street every Wednesday. You

now. They got the fourth grade reader in South Carolin' going to be all-Brown."

Get up offa that thing!

He talks about why he's doing a pay-per-view concert June 10: "The working man with four or five people in his family, making \$300 a week, he can't afford to go out. He might get out of the groove because he can't afford them tickets no more. We just made him be able to get back in the groove again."

Right on the scene, like a sex machine.

He talks about what he learned in prison: "I know the fans love me, but during the last two years—Jerry Butler said only the strong survive—only the strong came to help me. The weak meant well, and the day I got out of jail, they said, we been trying to get in touch with you for two years. Heh, heh, heh. The one thing about it, that address didn't change."

Maceo!

He talks about the mushrooms he's picking out of his goulash: "The frogs can have these."

Hit me!

He talks about the interstate chase that landed

know what I'm saying? So I ducks around 'em."

Get up! Get on up!

He talks about Michael Jackson: "We had a talent show at the Regal Theater in Chicago, and the kids from Gary came up and did the James Brown, and Michael won first prize. Michael remembers what they let him remember. He doesn't remember when they brought him to me and I wouldn't take him in the revue; I said I can't take him out of school, but I'll help him. I remember. I won't elaborate on anything against him. I just read about Michael, and he reads about me." What about Michael's billion-dollar deal? "I hope he gets paid."

So good, so good, I got you.

Time's up, and I give in to being a fan. I ask him to sign my 45 of "Cold Sweat." He examines the label, then hands it to a lawyer, who dashes out to Xerox it. "That's a lawsuit right there," James Brown says. "I never heard of that company." But he does autograph it before I leave.

Any parting advice, Mr. Brown? "Hold onto your soul," says the Godfather.

Yeeowwww!

C.S.

OVERHEARD



ON THE sidewalk outside the Spring Street Natural Restaurant and Bar on a recent Friday night, a scuffle broke out between a restaurant employee and what appeared to be an enraged customer, who was repeatedly trying to hurl a plank of

timber from a police barrier through the broad plate-glass windows. As diners scurried from the tables by the windows and huddled in the center of the restaurant, a man at a table a safe distance from the fracas piped up, "If you would would sit down, everyone could see!"

H LINE O T

THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



MOVIES

Thelma & Louise: Is this a *Bonnie and Bonnie* for the nineties? The latest from director Ridley Scott is a feminist road movie starring Susan Sarandon and Geena Davis.

ART

"Illustrating Nature: The Art of Botany": The New York Botanical Garden, celebrating its hundredth birthday, has drawn from its own collection for this elegant exhibition of illustrations—exotic Caribbean floral watercolors, paintings of cacti from the American Southwest. At the National Academy of Design; through September 29.

THEATER

Pageant: The rowdiest and sweetest farce to take the stage in a long time, this revue and spoof of beauty pageants is funny without being too



Scott Humen

hey, satirical without ever becoming vicious. At the Blue Angel.

A Room of One's Own: Eileen Atkins is radiant—sharp, quirky, and brimming with literary intelligence—as Virginia Woolf. Now in its last two weeks, this one-woman show, based on Woolf's ruminations about women and literature, shouldn't be missed. At the Lamb's Theatre.

BOOKS

Counsel to the President, a Memoir, Clark Clifford with Richard Holbrooke: It begins with Clifford's alliance with Truman and concludes with his efforts on behalf of Jim Wright, the ex-House Speaker from Texas. (Random House; \$25.)

Immortality, Milan Kundera: A meeting between Goethe and Hemingway in Heaven is just one of the brilliant flourishes in the latest work from this Czech writer. The book's about death, but Kundera breathes life and comedy into it. (Grove Weidenfeld; \$21.95.)

TASTINGS

BY ALEXIS BESPALOFF

Peter Allan Sichel, owner of Château d'Angludet in the Médoc, has come up with a pair of excellent red and white 1988 Bordeaux labeled Sirius. The flavorful dry white is based on Sémillon; the concentrated and supple red is a Cabernet-Merlot blend (\$15 each).

DANCE

The José Greco Company, which stars José Greco II and a company of fifteen dancers, singers, and musicians from Madrid, is at the Joyce Theater through June 9. José Greco I, who was born in Italy and came to the States when he was eight, will also put in an appearance.

The company does folk as well as classic pieces, and there are always a couple of great flamenco numbers. Olé!

"DanceAfrica": This is the Brooklyn Academy of Music's fourteenth annual festival. It features the world premiere of *The African-American Awareness Ritual*, by Chuck Davis, who's also the founder and director of DanceAfrica. From May 27 through June 2.



Jessica Katz

MUSIC

"I Cameristi Lombardi": This sixteen-string chamber group, which focuses on the Italian baroque era, is making its U.S. debut on May 30 at the 92nd Street Y (Kaufmann Concert Hall). I Cameristi can also be heard on June 3 in the Weill Recital Hall at Carnegie Hall.

As part of Lincoln Center's Mozart Bicentennial, Itzhak Perlman and Daniel Barenboim will play all of the master's violin sonatas (Avery Fisher Hall, June 2 and 3).

TELEVISION

The Tony awards: Every year the ceremony gets a little flashier, with more and more TV and movie personalities. This is the Tonys' forty-fifth year and the twenty-fifth anniversary of the first network telecast. Julie Andrews and Jeremy Irons are the hosts. (June 2, CBS; 9 P.M.)



Heldt Younger



Jennifer Levy

ASK GAEL

Tell me somewhere summery for lunch.

A bronze frog, a babbling pond, rhododendrons in bloom, and the Provençal perfumes of eggplant and olive, garlic and saffron flavor lunch in the garden at Eze. Sample luscious pizzette, Corsican salad, or grilled quail with couscous, all for under \$7.50, and flourless chocolate ice-cream cake as an indulgent finale.

The American Chefs' Tribute to James Beard is a giant cookout under magical skies on June 3 in the Summer Garden at Rockefeller Plaza. Puck, Prudhomme, Waxman, Forgione, Portale, Rosenzweig, and Bouley are among the cast of star-studded whisks who cook. Mumm pours. The crowd dances. And every dollar of the \$350 tax-deductible tab goes to feed the homebound elderly through Citymeals-on-Wheels. Call 577-1758.

WHEN ROSE CIPOLLONE DEVELOPED LUNG CANCER after smoking a pack and a half of cigarettes a day for 40 years, she didn't blame herself for stupidly ignoring the warning labels on the cigarette packs, as well as the American Cancer Society's ubiquitous ads decrying the hazards of smoking and the continual barrage of reports on television and in the papers linking it to death. She didn't accept, with a shrug, the fact that she had gambled with her health and lost. No. Don't blame me! she protested, and in her lawsuit against the Liggett Group and two other tobacco companies, which was continued by her estate after her death and is now before the Supreme Court, she blamed the cigarette manufacturers for her habit.

Don't blame me! I'm a victim of. . .

Of what? It's hard to choose. There are so many new categories of victimization these days. In fact, a truly imaginative person can find many, many reasons why he



Don't Blame

THE NEW CULTURE OF VICTIMIZATION • BY JOH

shouldn't be blamed for what he's done. As Marion Barry did.

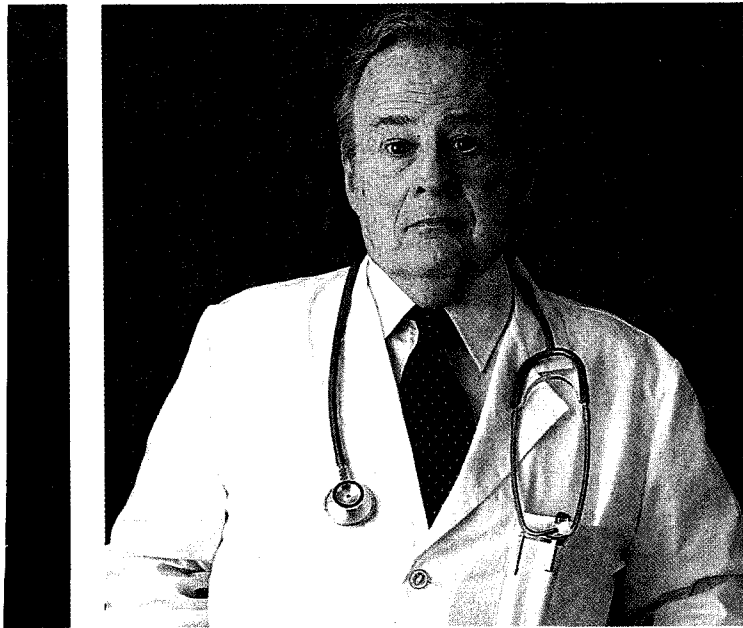
When Barry was caught smoking crack in a Washington, D.C., hotel, he didn't blame himself for his bad judgment or weakness of character. First he blamed the woman he was with, exclaiming to the police who arrested him, "Bitch set me up!" Then his friends blamed a "racist" plot by federal agents to try to hound black politicians out of office. And when none of these excuses succeeded in reconciling people to the videotaped image of the mayor of Washington, D.C., sucking on a crack pipe, Barry blamed his behavior on drugs and alcohol, declaring, "I was a victim."

A case, if a very flimsy case, can be made that Rose Cipollone and Marion Barry should not be held *entirely* responsible for their predicaments. After all, cigarettes are habit-forming, though people quit all the time, and crack is addictive, though Barry, like many of the drug's connoisseurs, appears to have been an occasional



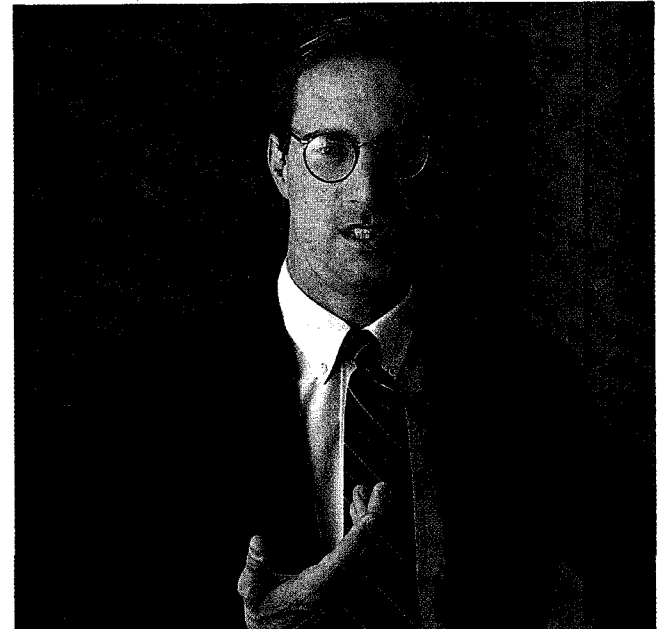
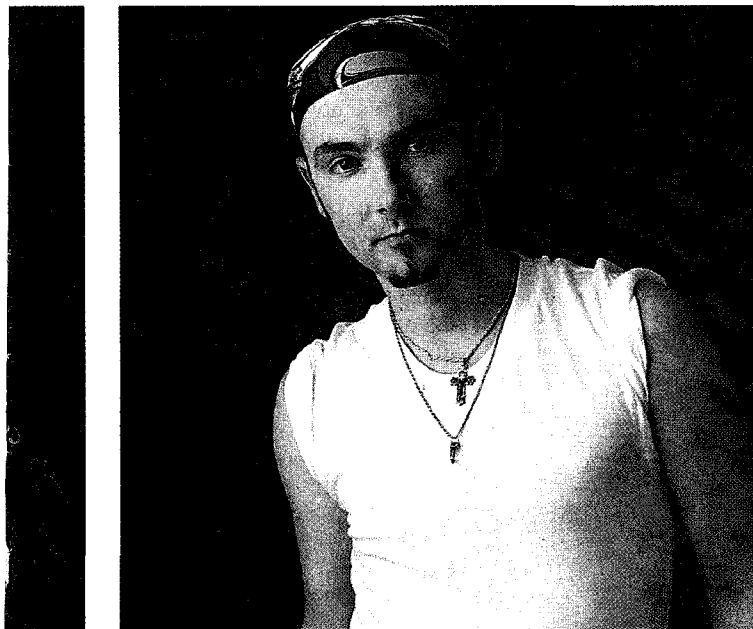
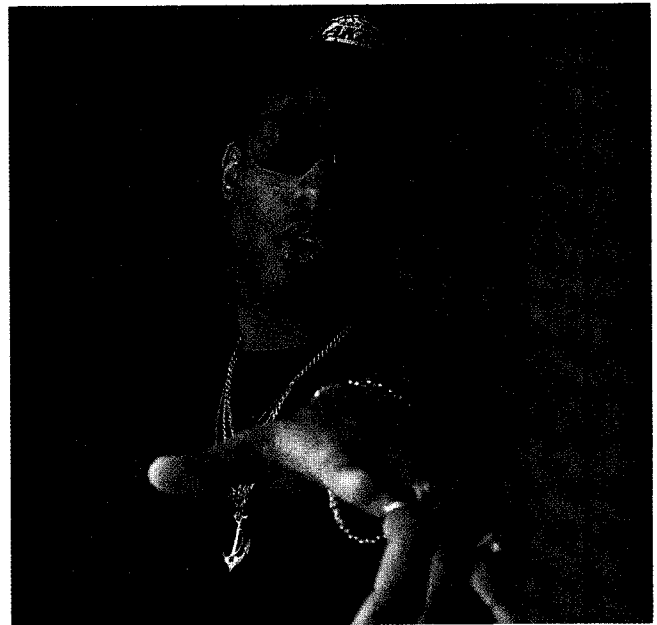
PHOTOGRAPHS BY MARTY UMANS

New York



PMG!

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user. However lame Cipollone's and Barry's excuses, however cynically they may have resorted to them, addictive chemicals can impede the exercise of free will. And so perhaps the newest, the most perverse, the most outrageous twist in America's evolving culture of victimization is the claim by people who can't come up with an excuse, who can't find a suitable victim category, that they have been treated unfairly just by virtue of the fact that they have been caught doing something wrong.

Take the frat-house drug busts in March at the University of Virginia. James Carter was among the twelve students arrested, but when Fred Carter, James's father, learned of the charge, was he furious at his son for jeopardizing his promising future by breaking the law, for being so dumb, so arrogant, or, at the very least, so careless as to get caught? No. The father's wrath was instead directed primarily at the police. "Why didn't the investigators go to the University of Richmond or Norfolk State?" he asked indignantly. For the police to arrest his son rather than any of the other dealers who happened to be selling drugs in the country at the moment was, he felt, unfair. It was almost a form of discrimination.

THE CULTURE OF VICTIMIZATION

IT'S A STRANGE PHENOMENON, THIS GROWING compulsion of Americans of all creeds, colors, and incomes, of the young and the old, the infirm and the robust, the guilty as well as the innocent, to ascribe to themselves the status of victims to try to find someone or something else to blame for whatever is wrong or incomplete or just plain unpleasant about their lives.

"There's a widely held view that if something bad happens to you, someone else must be responsible," says Roger Conner, the director of the American Alliance for Rights & Responsibilities, a neoliberal social-action lobby in Washington. "This mind-set is a profound deformation of our society, a collective form of paranoia. Bad things do happen to good people."

To give but one example, Conner points to the



When Rose Cipollone contracted lung cancer after 40 years of heavy smoking, she didn't blame herself. Instead, she sued three tobacco companies.

Marion Barry considers himself a victim of cocaine, alcohol, and sex. Modern victims like to talk with teleconfessors.



With Sally Jessy Raphael.

issue of birth defects. "It used to be that if a child was born with birth defects, the presumption was that it was in the nature of things," he says. "Now the obstetrician is all too often held responsible for the production of perfect babies."

Victimization takes the place of what used to be thought of as acts of God."

The culture of victimization is largely responsible for the \$117 billion spent annually on insurance to protect against litigation, but the phenomenon extends, of course, far beyond the courts. It is a major theme in race relations and in the feminist critique of society. It has spawned a new academic discipline, victimology. It provides unending fodder for the morbidly voyeuristic audiences of television talk shows and is responsible for a virtual genre of books that have titles like *The Cinderella Complex*, *The Casanova Complex*, *The Soap Opera Syndrome*, *Adult Children of Alcoholics*, *Beyond Codependency*, *Beyond Acceptance*, and *Obsessive Love: When Passion Holds You Prisoner*, and explore the compulsions, maladies, syndromes, and presumptions that purportedly prevent people from assuming control of their lives. Without it, a good percentage of the 125,000 psychologists, therapists, and counselors who form the country's gargantuan therapy industry would be out of work.

Much of this focus on victimization is commendable. Society no longer shrugs off battered wives and abused children. Crime victims are treated with greater consideration. But what began as a well-meaning attempt to acknowledge the plight of previously ignored victims has developed a momentum of its own. In their rush to establish ever more categories of victims, lawyers and therapists are encouraging a grotesquely cynical evasion of the ethic of individual responsibility. The United States is becoming a nation of belligerent shirkers, of pouting, mewling, finger-pointing crybabies.

"Everyone is a victim these days; no one accepts any responsibility for anything," says Irving Horowitz, a professor of sociology at Rutgers and the editor of the journal *Society*.

But that is because there are, quite simply, enormous advantages to be had today if you can successfully portray yourself as a victim. Among them are the psychic rewards. "Being a victim delivers to you a certain innocence," Shelby Steele, the black essayist, has said. Victim status not only confers the moral superiority of innocence. It enables people to avoid taking responsibility for their own behavior.

"Victimization exempts people from ordinary standards," says Fred Siegel, a professor of humanities at Cooper Union. Indeed, while much has been made in recent years of the syndrome called "blaming the victim," less attention has been paid to another syndrome, the don't-blame-me-I'm-a-victim syndrome. This trend began in the sixties with the idea that victims of "social injustice" shouldn't be held accountable for the wrongs they do. But it has expanded far beyond that. Criminals now regularly claim that they themselves are the victims of PMS or postpartum depression or that they have suffered from overexposure to television or pornography—serial killer Ted Bundy's excuse. In the famous "Twinkie defense," Dan White, who killed San

Francisco mayor George Moscone, argued that he was a victim of temporary insanity brought about by eating junk food.

Enormous financial rewards can accrue once victimization has been established, and this also encourages people to go to extraordinary lengths to present themselves as helpless. Marjorie Thoreson, a former topless dancer, stripper, and alleged prostitute who had been arrested for indecent exposure and lewd conduct, and convicted of tear-gas-gun possession, grand theft auto and passing bad checks, and who became a *Penthouse* Pet under the name Anneka di Lorenzo, was awarded \$4 million last year because she claimed she had been the victim of a "Svengali-like" influence that *Penthouse* publisher Bob Guccione exercised on her in persuading her to sleep with a business associate.

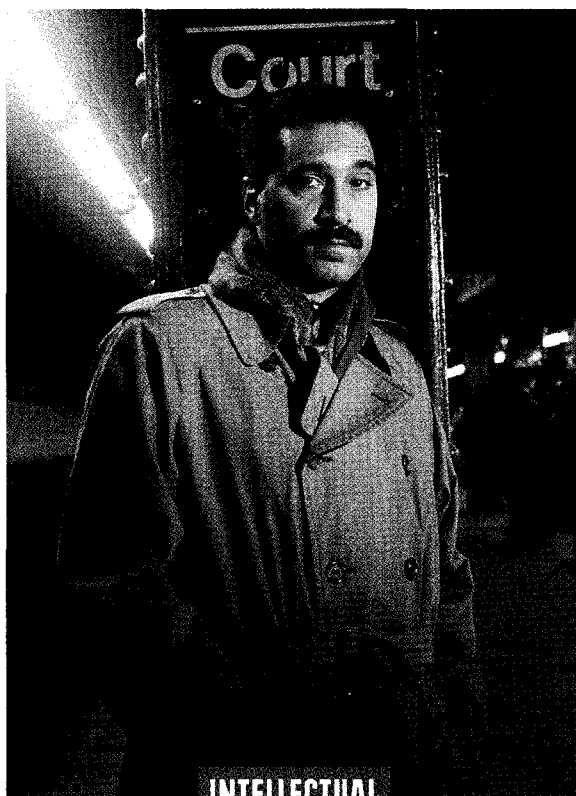
But at least Thoreson was arguing that she had actually suffered. The willingness of society to grant victim status to just about anyone troubling to make even the most farfetched claim, and the obvious benefits of these claims, can be seen in a new trend in litigation called "compensating the uninjured." These are people who have suffered nothing but nonetheless claim to be victims because they are afraid they might one day suffer. Four people in California were awarded more than \$1 million after claiming that living near a polluted groundwater supply had given them "cancerphobia." And then there is the case of Marc Christian, Rock Hudson's lover, who was awarded \$14.5 million because, though he tested negative for the HIV virus, he suffered from fear of AIDS. "Becoming a victim is the greatest thing that's ever happened to a lot of people," says Walter Olson, author of a new book called *The Litigation Explosion*.

RIGHTS INFLATION

THE CULTURE OF victimization is reinforced by the prevailing intellectual conviction that people are not ever really in control of their own lives. Marx, Freud, Lacan, Derrida, and Foucault have all promoted this point, arguing that humans are the victims of unconscious urges or class oppression or patriarchal social systems or the structures of language. As Ronald Walters, chairman of the department of political science at Howard University, put it in his summation of the conventional wisdom, "This business of rugged individualism really is a sham."

According to this view, the idea that men and women should largely be held responsible for their own lives is not just laughably naïve—it is, in fact, malevolent bourgeois propaganda. Success stories in the Horatio Alger mold, even true ones, amount to nothing more than opium for the masses that diverts the victims of social

Don't Blame Me!



INTELLECTUAL VICTIM

Black essayist
Shelby Steele is
a target of
virulent hostility
for saying some
blacks have a
stake in
victimization.

injustice from its true cause—capitalist oppression—by stirring up fantasies of individual achievement.

Oddly enough, given such assumptions, the United States in the past 25 years has witnessed the most astonishing proliferation of specific individual freedoms in history. Amitai Etzioni, a sociologist at George Washington University, refers to it as a "rights inflation," and he attributes it to the "rights industry," that whole roiling mass of lawyers, lobbyists, and special-interest groups who swarm over courts and legislatures with their grievances and demands for recognition of an astonishing array of new rights—not only the rights of women and minorities and illegal immigrants but the rights of fetuses, the rights of hunters, the rights of non-smokers, the rights of smokers, the rights of animals, the rights of trees, the right to own a machine gun, the right of unfashionably dressed

men to be admitted to chic nightclubs, the right of the homeless to shelter, the right of the insane to wander the streets, the right of drug addicts to treatment, to name just a few. And then there are the rights *not* to do certain things—as in the right of geriatrics not to retire, the right of doctors with AIDS not to inform their patients, the right of pilots not to be randomly tested for alcohol. The rights list is as lengthy as the categories of victimization.

But that is because "rights" and "victims" are inextricably linked concepts. If you can establish a right, then prove you are denied it, you acquire victim status. Most people trouble to assert their rights, or even to be aware of them, only when they feel those rights are being violated. Haitians insisted on their "right" to donate blood only after they were banned from doing so by the federal government because of the high incidence of AIDS among Haitians.

In fact, rights are proliferating so rapidly that they now often collide.

Members of ACT UP, for example, have declared that AIDS victims are being killed not only by the disease itself but by government officials, who are "murdering" those with the affliction by failing to find a cure. This puts them in conflict with certain animal-rights activists who believe—as one of them, Tom Regan, has said—that "we have no basic right not to be harmed by those natural diseases we are heir to."

This only illustrates that rights do not exist in a vacuum. "Each right poses a moral claim on someone else," Amitai Etzioni points out. Indeed, the defining irony of America's culture of victimization is that the spread of new rights, while liberating for certain people, has been a cause of frustration, resentment, and even, yes, victimization for others.

Seven years ago, voters in Washington, D.C., passed an initiative saying every homeless person in the city had an absolute right to shelter. All sorts of criminals promptly flooded in and began

dealing drugs and harassing, robbing, and beating the other residents. The shelter managers tried to ban these people for not obeying the rules, but they were prevented from doing so on the grounds that *everyone* had an absolute right to shelter. When that right collided with the rules, it was the rules that had to go. Shelter residents endured this anarchy until last year, when the City Council reformed the law.

THIS SORT OF BLIND DEFENSE OF absolute rights creates huge numbers of people who are true victims in the ultimate sense: They are dead. To understand how this has come about, it is worthwhile comparing the National Rifle Association and the

American Civil Liberties Union. Though members of the two organizations tend to despise one another, they are, in their determination to protect a limited category of rights they regard as absolute, almost identical.

Both, for example, have done everything in their power to enable the drug trade to flourish. The ACLU has declared drug use a "victimless crime" and argues, in fact, that the war on drugs "is no less than a war on the Constitution." The ACLU's reasoning, of course, is that the government is infringing on the liberties of all Americans when it promotes drug testing, sobriety checkpoints, anti-loitering laws, curfews, and the use of profiles—even nonracial profiles—to apprehend drug smugglers. In cities from Alexandria, Virginia, to Inkster, Michigan, the ACLU has gone to court to stop local police efforts to disrupt open-air crack markets by conducting sweeps, arresting loiterers, or setting up drive-through checkpoints. As a result, those drug markets continue to thrive.

The NRA has also come to the aid of drug-dealers. It opposes virtually all restrictions on the sale of cheap handguns and semi-automatic rifles, and on the ownership of machine guns, on the grounds that these are absolute rights under the Second Amendment. Consequently, more than 33,000 people were killed in 1989 by guns, and while that figure included 12,000 suicides who would probably have found another way to end their lives (supporting the NRA's contention that guns don't kill people, people kill people), it also included 1,000 who died in accidents and nearly 12,000 who were murdered, among them 56 policemen.

The ACLU and the NRA are willing to tolerate the drug trade and its resultant slaughter as the price we have to pay to protect our constitutional freedoms. Both defend their positions by invoking the tired cliché that any attempt to create social order inevitably leads to totalitarianism—to brown shirts, firing squads,

Don't Blame Me!



PENTHOUSE VICTIM

Marjorie Thoreson, a former stripper, was awarded \$4-million because she was victimized by the "Svengali-like" publisher of *Penthouse*.

and concentration camps. If cars are stopped at checkpoints, the ACLU has declared in its literature, "we will be a long way down the road to a police state." In a similarly hysterical vein, the NRA argues that the Chinese in Tiananmen Square were slaughtered because they didn't have the right to bear arms. "The students of Beijing did not have a Second Amendment right to defend themselves when the soldiers came," the NRA asserted in an ad. "Because tyranny cannot tolerate armed citizens, those brave young Chinese could only hurl words and hold out empty hands against an army."

Both organizations console themselves with the fact that, as teenage gang members shoot

innocent bystanders as well as each other in inner-city turf wars, and as families collapse under the strains of crack addiction, the civil liberties of all these people are being protected. For the people themselves, however, the consolation is minimal. "I deal in funerals. I deal in corpses. I don't care about civil libertarians," Father George Clements, a priest in Chicago's drug-ridden black slums, recently told a reporter.

THE MEDICALIZATION OF MORALITY

THE CULTURE OF victimization is a uniquely American phenomenon, the inevitable outcome when traditional American optimism is thwarted. "We expect things to turn out well," says Roger Conner. "In Oriental culture, life is regarded as painful, and people learn how to deal with disappointment. Our culture places much more worth

on individual fulfillment." It is also an urban phenomenon. "You leave Chicago, New York, Los Angeles, and go to smaller towns and rural areas, you see responsibility and a sense of community," observes Irving Horowitz. And it parallels the decline of organized religion, which usually emphasized the inevitability of hardship and promised that the reward for enduring it with fortitude would come in the afterlife. "There is no consolation, no sense of continuity and transcendence," Fred Siegel explains.

But the chief reason religion has declined during the past 30 years has been that people came to think that their own individual lives need not be disappointing. The central tenet of the postwar generation, reinforced by Dr. Spock, by television, and by advertising, was that every American was entitled not just to pursue happiness but to *be* happy, to enjoy steadily increasing prosperity, invigorating personal relationships, glowing health, a rich sex life, the respect of peers—in a word, fulfillment.

The utopian sixties notion that suffering could be eliminated through social change, as well as the advances in medical technology that

drastically improved life-expectancy rates, reinforced this psychology of entitlement. And, of course, a sense of entitlement is a prerequisite for claims of victimization. At the same time, the great therapy movement of the seventies was encouraging a spirit of confession, first in encounter groups, then increasingly on television. It was confession of the Freudian variety, focused on the awful things done to you, rather than of the Catholic variety, in which you confessed your own sins. Confessions of victimization were awarded with applause and television-talk-show appearances. The more graphic and detailed the confession, the greater the applause. By the end of the eighties, *Donahue*, the more earthy *Sally Jessy Raphael* and *The Oprah Winfrey Show*, and the shamelessly prurient *Geraldo* were producing daily spectacles of psychic exhibitionism.

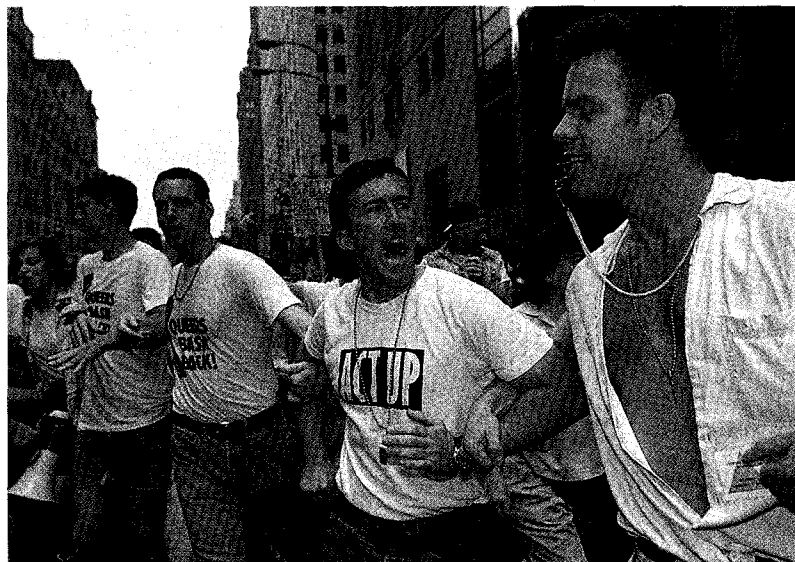
BY THEN, MANY AMERICANS HAD completely succumbed to—or become the victims of—what Christopher Lasch calls “the new paternalism.” For the poor, this meant passive dependence on welfare payments and social workers. The middle classes, for their part, were encouraged to think that they were incapable of handling virtually all personal problems on their own, that mourning, job loss, divorce, disorderly children—whatever it was—required some form of therapy or counseling. In one school in Park Slope, a mother who was told her child’s difficulties in “socialization” deserved professional treatment learned from other parents that almost half of them had been urged by the school at one point or another to send their children into therapy.

The assumption that bad behavior represents a personality disorder or emotional problem is but one aspect of what has been called the medicalization of morality. The fact that the sufferers of chronic fatigue syndrome are disproportionately upper middle class has suggested that at least some of its supposed victims are actually just depressed, or even merely unhappy; they have latched on to the syndrome, according to one argument, because it displaces onto a mysterious virus the responsibility for their vague ennui. In other words, it gives them victim status.

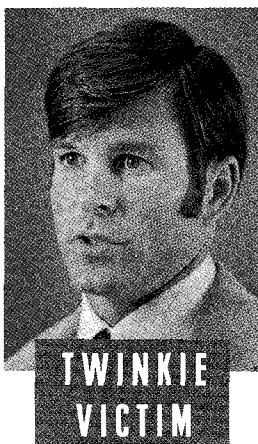
So does a claim of addiction, since addiction is now considered a disease. Categories of addiction have proliferated wildly in recent years; gambling, drinking, running up debts, shopping too often, and overeating are all considered addictions. This is largely due to the therapy industry, which creates new markets for itself by establishing that certain types of behavior are the result of disease and that treatment for these problems therefore should be reimbursed by insurance companies.

Even sex is an addiction. People now describe themselves as “sex addicts” and “relationship addicts.” On a recent show, Sally Jessy Raphael introduced Marion Barry as recovering not only from addictions to drugs and alcohol but also from “his addictions to women and sex.” Barry, Raphael went on, was a man who could “sum up the entire addiction decade.”

The idea that virtually all deviant behavior can



ACT UP has declared that AIDS victims are being killed not only by the disease but also by government officials who have failed to find a cure.



Dan White, who murdered San Francisco mayor George Moscone, argued that eating junk food caused him to go temporarily insane.

be ascribed to some condition of which the deviant is a victim was once the property of a handful of sixties psychiatrists like R. D. Laing and Karl Menninger, who argued in his book *The Crime of Punishment* that what all criminals really needed was therapy. But today, the *Diagnostic & Statistical Manual of Mental Disorders* of American psychiatry lists a whole range of personality disorders, such as the Immature Personality Disorder and the Self-defeating Personality Disorder, that, according to current medical thinking, can force people to do things that they wouldn’t otherwise do.

When Richard Berendzen, the former president of American University, resigned last year after admitting to having made obscene phone calls from his office, a doctor named Kenneth Grundfast argued in the *Washington Post* that Berendzen deserved public sympathy because he was the victim of an obsessive-compulsive disorder, which often is “caused more by abnormal DNA sequences within an individual’s chromosomes than by the moral lapses commonly described as wickedness, hostility or turpitude.” Grundfast went on to say that “the tragedy is more ours than his. We may be the weak and misguided, not Berendzen.”

Such an attitude, which radically expands the traditional conception of the insanity defense, is now a common feature of murder defenses. In the aftermath of a series of killings of babies by mothers, Nancy Berchtold, a woman who describes herself as having suffered from postpartum psychosis, and Peter Goldberger, a lawyer (what else?) who has defended women who kill their infants, argued in a letter to the *New York Times* that “the horror of infanticide often leads society to create more victims by responding with anger and punishment. A calmer and more objective view leads to the conclusion that the terrible act, while never justified, should sometimes be excused.”

The proposition that a woman’s murder of her child should be excused because of a temporary hormonal imbalance is put forward in the name of feminism. But it is, in the view of Kent Bailey, a professor of psychology at Virginia Commonwealth University who has studied pathological criminality, a profoundly anti-feminist view. “It reinforces the idea that women

are these creatures who, because of their hormones, are likely to do strange things," he says.

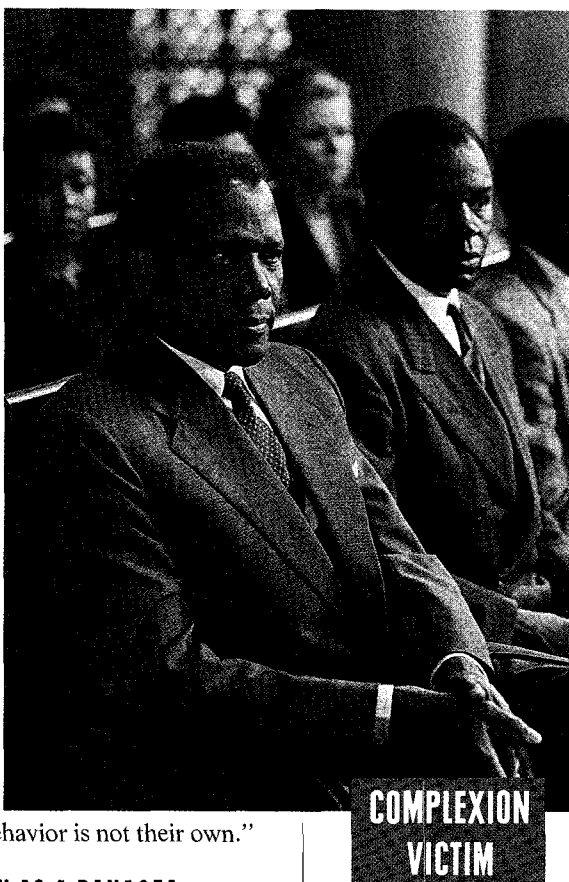
It also erodes traditional morality. "By revising notions of personal responsibility, our disease conceptions undercut moral and legal standards exactly at a time when we suffer most from a general loss of social morality," the psychologist Stanton Peele has written in *Diseasing of America*. "Disease notions . . . legitimize, reinforce, and excuse the behaviors in question—convincing people, contrary to all evidence, that their behavior is not their own."

LITIGATION AS A PANACEA

THE CULTURE OF VICTIMIZATION CAN also be directly attributed to specific developments in the law. In the sixties, the long-standing legal tradition of contributory negligence was widely rejected by the courts. Contributory negligence held that if you yourself had contributed to the cause of your injury, you could not claim someone else was responsible. In its stead, the courts began accepting the idea of comparative negligence, in which someone who was partially or even largely responsible for what befell him could still sue. This is best illustrated by the case of the New York man who was mutilated after he deliberately jumped in front of a subway but then received \$650,000 because the train hadn't stopped in time to avoid hitting him.

Courts also began to endorse the concept of strict liability, which enabled people to claim that manufacturers could be held responsible for design shortcomings in their products even if those weren't the result of negligence. As a result, anyone could go into court to argue that in hindsight a product ought to have been designed differently. Another legal concept that gained currency was inadequate warning, which encouraged anyone who had fallen off a stepladder or cut himself with a power saw to file a claim. Men who injured themselves in refrigerator races—in which large, usually beery guys strap refrigerators to their backs and see who can run the fastest—argued that the warnings against carrying these appliances were insufficient.

Fifteen years ago, it might never have occurred to someone who hurt his back in a refrigerator



A critic said
blacks were
victimized
because Sidney
Poitier was too
dark to portray
Thurgood
Marshall in
*Separate but
Equal*.

Was former American
University head Richard
Berendzen a victim of
"abnormal DNA"?



race to sue the manufacturer. And the chances of a lawyer's suggesting such a course of action were much less. Legal ethics, encoded in the rules of the American Bar Association and in court rulings, prevented lawyers from inciting grievances in clients. But when the Supreme Court ruled in 1977 that lawyers could advertise, that traditional restraint was abandoned. The first of the ads that now fill New York subways began to appear, appealing to clients who "may be entitled to compensation."

Thereafter, in a series of less publicized but even more significant decisions, the Supreme Court allowed lawyers to solicit particular clients aggressively. In other words, lawyers could go out and persuade someone who had never previously thought of suing that it might be a good idea to do so. Nowadays, according to Walter Olson, lawyers resort more frequently than ever to the time-honored practice of buying police logs of accident and crime victims. They also acquire access to the registries of handicapped children. Then the lawyers begin making cold calls, suggesting lawsuits.

Finally, in 1975, Congress changed the Federal Rules of Evidence to accept a much looser definition of expert testimony. Previously, experts needed, in the words of the old rule, to have "gained general acceptance in the particular field" about which they were testifying. The new rule allowed virtually anyone to present himself as an expert. New professions such as "accidentology" and "human-factor engineering" sprang up, giving an aura of authority to the wildest claims. "An expert can be found to testify to the truth of almost any factual theory, no matter how frivolous," Jack Weinstein, a federal court judge, has said.

Given this general relaxation of standards, it is no surprise that litigation has increased exponentially. According to Jury Verdict Research, a firm that surveys the topic, the number of jury verdicts awarding plaintiffs \$1-million or more has risen from 22 in 1974 to 588 in 1989. Since 30 to 40 percent of jury awards go to lawyers in the form of contingency fees, and since it is the public that ultimately pays the bill in the form of higher prices to cover the insurance premiums of manufacturers, all this litigation represents a huge transfer of wealth from average Americans to lawyers.

Lawyers, of course, argue the tremendous social benefits of litigation. Why should someone who has been in an accident have to pay his own medical bills, regardless of whether it is his own fault? Isn't it more just, more progressive, for us all to share the cost by having the victim sue a manufacturer and then having the manufacturer raise the price we pay for his products? Litigation, it is also argued, draws attention to wrongdoing and serves as a deterrent to negligence and corporate irresponsibility. In support of this notion, Hofstra law professor Monroe Freedman once actually wrote an essay called "Advertising and Soliciting: The Case for Ambulance Chasing."

Similarly, litigation is applauded because it helps advance particular political agendas—another laudable idea easily carried to obnoxious extremes. John Banzhaf, a law professor at George Washington University, offers a course

designed to teach students to use, in the words of the course catalogue, "the law as a powerful tool for affecting [sic] social change and advancing the public interest." Banzhaf's students, known around town as Banzhaf's bandits, receive course credit for filing lawsuits. Obsessed with eradicating every imagined vestige of sexual discrimination, some of the students sued three Washington restaurants for requiring men but not women to wear dinner jackets. Others sued two dry-cleaning stores for charging more to clean women's clothes than men's, forcing the tiny establishments to spend thousands of dollars in legal fees. "It's all based on the idea that it can't hurt to introduce more claims of victimization," says Richard Samp, a lawyer with the nonprofit Washington Legal Foundation.

But there are practical consequences. Endless lawsuits raise the price of consumer goods and even cause some of them to disappear. Because of liability risks, only one company, Merck Sharp & Dohme, is willing to continue manufacturing the vaccine for measles, mumps, and rubella. Because of the fear of liability, pole vaulting has been outlawed in Iowa high schools, and diving boards have been eliminated at many public pools. Football helmets now cost \$150, half of which goes to insurance premiums, and that puts them out of the reach of poor high schools and youth leagues. The wealthy are increasingly reluctant to sponsor Little League teams or join charity boards because they can become targets of lawsuits.

The moral assumptions that justify the tide of litigation are also questionable. "Do not bear false witness" is the Seventh Commandment. And American history is full of examples, from the Salem witch trials to the McCarthy hearings, of the harm that can result from false accusations. "The symbolic idea in all of this [litigation] is that it is good to accuse people, even if you're not sure they've done something wrong," says Walter Olson. "But it's bad."

RACIAL VICTIMIZATION

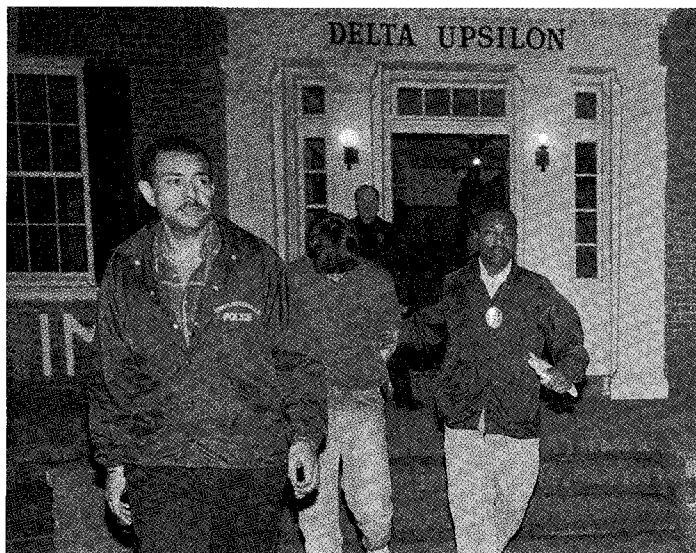
IN EARLY APRIL, ABC BROADCAST *Separate but Equal*, an extremely flattering four-hour mini-series about the life of black Supreme Court Justice Thurgood Marshall. For years, blacks have complained that Hollywood hasn't provided enough opportunities for black actors nor created enough characters that can serve as positive role models for black audiences. *Separate but Equal* seemed a step in that direction. But instead of applauding the network for drawing attention to black achievement, Richard Carter, a black former columnist for the *Daily News*, attacked the movie in a New York Times op-ed

Don't Blame Me!

POLICE
VICTIM

The father of a student arrested in a University of Virginia frat-house drug bust was furious at the police—why didn't the cops look at other campuses first?

One of the twelve students arrested is led away by police.



piece as "an insult to African Americans." Carter's reasoning: Thurgood Marshall actually has "very light" skin, while Sidney Poitier, the actor who portrayed him, is "very dark." Carter urged Hollywood to hire "talented black actors—of which there are many—whose color approximates that of the person portrayed."

It's not difficult to imagine the uproar that would occur if a black actor was told he had the wrong shade of pigmentation for a certain role. And so, what Carter's piece really demonstrated was the lengths to which some blacks will go to try to prove that white society is hopelessly racist and that it is impossible for blacks to get ahead. That, no matter what happens, blacks are perennial victims.

Probably no group has become more tragically enmeshed in the culture of victimization than black Americans. Blacks have been and continue to be victimized by racism. But because of that very fact, and because white society has tried to redress it, victimization has become a source of power for blacks. "Most groups organized their identity, at least to some extent, around the source of their power," Shelby Steele said during a forum held last fall in Washington by the Progressive Policy Institute. "And for blacks, ironically, that meant organizing our identity around our victimization."

While this was more or less inevitable, as Steele said, it created a conundrum for blacks by giving them a stake in their victimization. While most people would agree that affirmative-action programs, which have been made available by white acknowledgment of black victimization, are deserved, they nonetheless foster what Steele calls "a politics of difference." And the problem with the politics of difference, according to Steele, is that it "rewards victimization. It sets up a reward system in which, in order to accept the entitlements that come to you because you are a victim, you continue to escalate your claims of victimization. You get more and more tied into a victim-focused identity, and so, even as you enjoy the benefits of society, your screams of victimization grow louder."

To suggest that blacks have developed any sort of dependency on their victim status is extremely provocative, even inflammatory, given the misery and danger that underclass blacks face every day, and this accounts for the virulent hostility that often greets Steele. Writing in *The Nation*, Yale professor Adolph Reed called him "a Disney World facsimile" who was "ratifying the social prejudice of the wealthy and powerful." But the temptation does exist for blacks to exploit white guilt by invoking racism whenever it is to their advantage, and the temptation is not always successfully resisted. When *Do the Right Thing* failed to win the top prize at Cannes, Spike Lee did not resign himself to the fact the judges liked *sex, lies and videotape*

better; instead, he accused them of racism.

This "victim-focused identity"—to use Steele's phrase—has created a profound ambivalence among many blacks about joining the mainstream. Black students in the slums who work hard in high school are ridiculed for trying to "be white," and adult blacks who join middle-class white society are derisively referred to, by other blacks, as "Afropeans" and "Afrosaxons" and "Incognegros." "Some black leaders have a deep emotional investment in the idea of failure, and no amount of counterevidence is sufficient to overwhelm it," says Will Marshall, president of the Progressive Policy Institute, a Washington think tank with ties to the Democratic Party.

Blacks who do integrate are sometimes accused not just of shedding their race but of actually betraying it. Colin Powell might be considered an outstanding example of the upward mobility available to blacks in society today. But to some blacks, Powell is just a lackey for the white power structure. On a recent *Frontline* show, one black audience member complained that certain blacks felt that having Colin Powell direct the war in the Gulf was equivalent to "the house nigger sending the field niggers to die."

Historically, all minorities, from Italians to Jews to Chinese, have wrestled with the fear that in assimilating, they are somehow sacrificing their ethnic identity. But recently, assimilation has come to be seen as a sort of cultural genocide, with minorities claiming victimization because, in order to join mainstream society, they have had to adopt some of its practices. Whites, for example, have been accused of racism for expecting blacks to sit quietly through movies. White audiences, the young black director Mario Van Peebles recently declared, need to "get hip to the extroverted reactions by black audiences to what they are seeing on the screen."

But framing the debate in those terms—uptight white repression and outgoing black spontaneity—masks the real issue, which concerns the collapse of commonly held notions of civilized behavior: in this case, the idea of respect for the rights of others. Talking in theaters is harmless enough. But the suggestion that it is inherently racist to insist on common standards of behavior is, like so many other features of the culture of victimization, a recipe for anarchy.

COMPASSION FATIGUE

IT'S BEEN SAID THAT AMERICANS ARE developing an aversion to risk, but that is an incomplete description. Americans are willing to take risks. They are willing to do stupid and dangerous things like holding refrigerator races. What they are not willing to do is accept the consequences of their actions. Nothing more clearly illustrates this spineless hypocrisy than the fact that the Maryland legislature recently rejected a bill requiring motorcycle riders to wear helmets but

Don't Blame Me!



SUCCESS
VICTIM

**Blacks—like
Colin Powell—
who do integrate
are sometimes
accused of
betraying their
race by shedding
their status as
victims.**

also rejected a bill requiring motorcycle riders to have medical insurance. That means a motorcycle rider in Maryland can bash in his skull because he isn't wearing a helmet and then go to a hospital and demand free treatment because he can't pay the bills.

"If you try to think where we went wrong, it was in delinking rights and responsibilities," says Roger Conner. "People are fixated on their rights but have a shriveled sense of responsibility, so if they don't have what they want, they assume it must be someone else's fault."

That attitude can exist only so long as someone else is willing to be held responsible. But as the list of victims and rights expands, and as the special-interest groups that promote them grow increasingly numerous, militant, and shrill, the

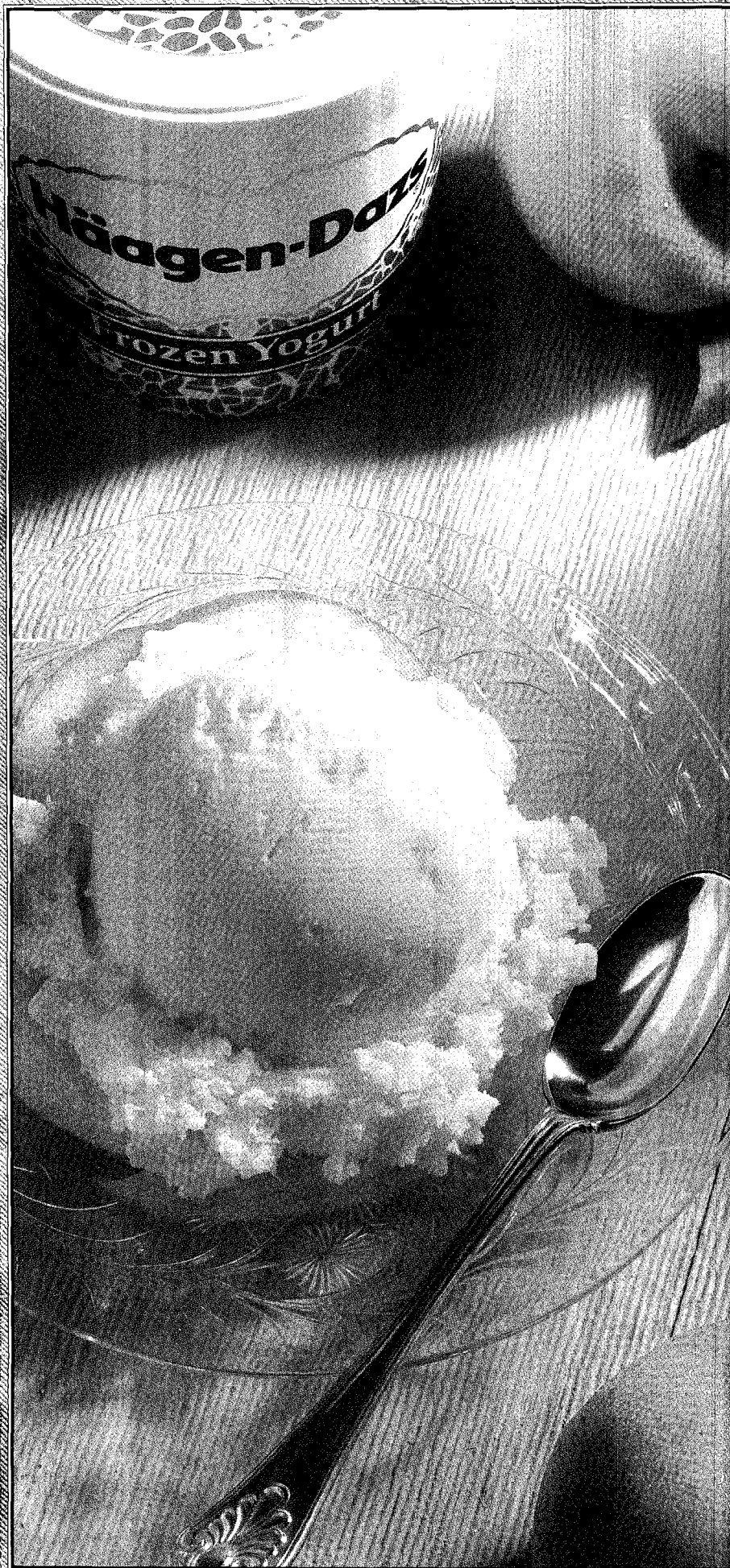
people who constitute what remains of the social mainstream are feeling ever more beleaguered and unsympathetic.

Their well of guilt is running dry, a phenomenon that is known as "compassion fatigue" and is compounded by the fact that federal, state, and local budgets are all being cut. "In the sixties, white liberal guilt could be appealed to as the basis of policy," says William Galston, a professor at the University of Maryland and the former issues director for Walter Mondale. "But people who used to feel guilty and acted on the basis of guilt are now saying, 'To hell with it. I gave at the office.'"

A fledgling movement has arisen to try to dislodge the culture of victimization. Among its members are Galston and his colleague Amitai Etzioni, who recently started a journal called *The Responsive Community*, which argues the need

to balance individual rights with community responsibilities. They propose, for example, new divorce laws that would focus on the needs of children rather than the rights of parents. Other ideas include national service, which the Progressive Policy Institute has advocated; tenant management of apartment buildings; and changes in welfare regulations to allow the poor to save money. "The economy *may* work best if everyone is motivated by greed, but society doesn't," says Etzioni, who describes his philosophy as Communitarianism. "Society requires a sense of duty, obligation."

Instilling those values will not be easy. Americans want more social services, but they also want lower taxes. They want jury trials, but they don't want to serve on juries. In a recent study of the attitudes of younger Americans, Democratic pollster Peter Hart interviewed teenagers who "reveal notions of America's unique character that emphasize freedom and license almost to the complete exclusion of service or participation. When asked to name some qualities that make this country special, the young people [in a focus group] sat in silence until one young man offered, 'Cable TV.' Asked how to encourage more young people to vote, one young woman replied, 'Pay them.'"



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ONE MORNING LAST DECEMBER, Nienke Vandermeer woke up at her sister's home in Leiden, the Netherlands, where her family had gathered for her surprise fiftieth-birthday party. She looked in the mirror and decided. It would have to go. "It" was the turkey neck—not on some barnyard poultry but here, under her chin.

While there was loss of elasticity, this face was no road map of wrinkles. "I was aging quite decently, except for the hanging gobbler," Vandermeer says. "I'd thought about it for a year and decided I was tired of camouflaging that shivering blob with high necks and long hair."

A former dancer with the Dutch National Ballet, Vandermeer had dismissed plastic surgery as narcissistic and frivolous, a foolish ploy to try to reverse time. But then, one of her Ridgewood, New Jersey, friends had a lift, and another looked so rested. Suddenly, every article on plastic surgery Vandermeer came across ended up dog-eared. And then her husband, Hans, who flies for TWA and owns a cargo airline in Alaska, had *his* drooping eyelids corrected. On January 14, the day before Hans's "do" with plastic surgeon Gerald Imber—who had operated on Vandermeer's friends, as well as a number of starlets and beauties, including Dolly Parton—Vandermeer steered the topic from Mr. to Mrs.

A month later, on Wednesday, February 13, in his East 78th Street townhouse, Imber examined Vandermeer's face under a high-intensity light. "Your skin has begun to droop; your jowls are running down—gravity is less effectively opposed," he told her. He recommended li-

posuctioning the fat from her neck, removing portions of the stretched-out skin, and redraping the rest of the face and neck in an "S lift." And while they were at it, why not snip away the hoods above the eyes and the puffy sacks below? The works would cost around \$12,000. "This won't improve the elasticity or general health of your skin," Imber warned, "but it will make you look and feel a whole lot better."

Vandermeer didn't expect any Cinder-

a copy of his book, *Beauty by Design* (similar vanity guides are a marketing mainstay among cosmetic surgeons, many of whom write their own pamphlets to distribute to prospective patients), and reminded her, "Before surgery, the only real pain is mental. After, it's looking in the mirror." Twenty minutes and \$100 later, Vandermeer was scheduled into a canceled appointment. (Imber is usually booked six weeks ahead.) "Hans's eye-lift was so easy," she murmurs.

On Monday, February 18, Vandermeer shelled out another \$150 for a thirteen-minute session with medical photographer David Price. He snapped a dozen five-by-seven black-and-white "before" photos, using harsh lighting to show every blemish. Vandermeer looks much prettier (and happier) in the flesh. Her gynecologist has confirmed that she's in excellent health—and HIV-negative—so Imber waives the physical, which he requires for older patients, on whom he operates in a hospital. (In that case, like a traveling chef, Imber brings his own knives.)

Imber is one of 3,945 board-certified plastic surgeons in the country, and one of 207 in Manhattan, according to the American Society of Plastic and Reconstructive Surgeons. Last year, he performed

520 operations involving more than one procedure; all told, members of the society performed 619,565 "aesthetic" or cosmetic procedures and 1,100,000 reconstructive surgeries, though often there's a fine line between the two. Ten years ago, the most common procedure was breast augmentation; today, it's liposuction. Post-mastectomy reconstructions are also increasing.

Vandermeer spent the eve of her operation in chaos in her four-bedroom ranch in Ridgewood, where the family had

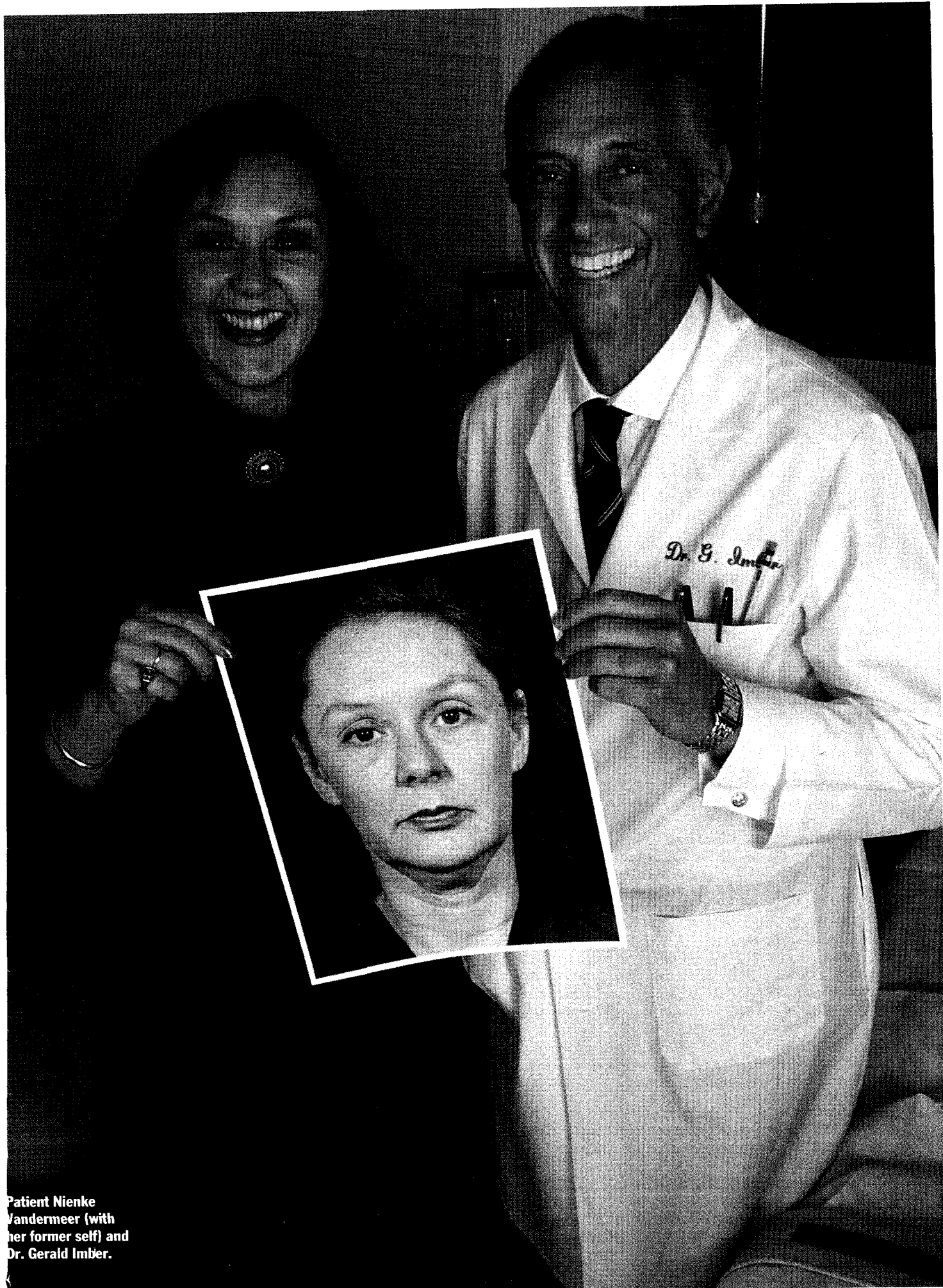
FACE TO FACE

One Woman's Uplifting Story

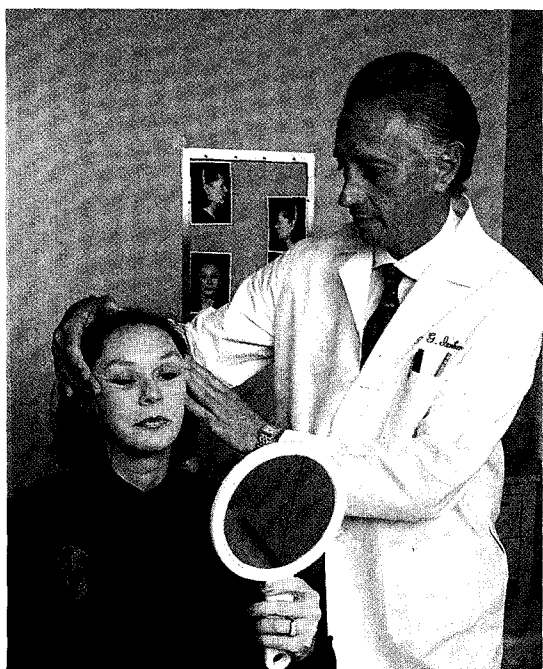
BY BERNICE KANNER

ella-like transformation, but she does have prominent bones, thin skin, and a thin frame, characteristics that generally produce the most dramatic results. Imber and Vandermeer discussed possible complications: blood pooling under the skin ("almost always self-correcting," he says), long-term numbness ("I had that with the removal of my wisdom teeth," she says), or injury to a facial nerve ("I've never seen it in more than 6,000 operations," he says). Imber gave Vandermeer

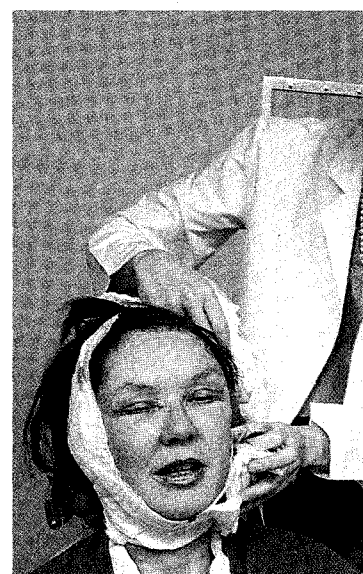
PHOTOGRAPHED BY HANK MORGAN



Patient Nienke
Vandermeer (with
her former self) and
Dr. Gerald Imber.



Vandermeer consults with Dr. Imber, who describes exactly what he'll be doing.



Left: A snip here, a snip there, and Vandermeer's eyes are "done." Above: Three days after surgery, the bandages are removed. Right: Vandermeer gets the first glimpse of her new face.

moved six days earlier; Vandermeer is acting as general contractor on this renovation, as she has on four others in the past ten years. She uncrated her new microwave oven and experimented: The pork chops came out raw; the green beans and pasta Alfredo, limp. "You're sure you want to do this, Mom?" fifteen-year-old Paul asked. Vandermeer reassured her son, then banned the topic from the dinner table and her mind. She showered, washed her hair, listened to hypnosis tapes to calm herself, and flipped through magazines. By 10 P.M., Vandermeer was asleep, only to be awakened by the wailing of the alarm clock at 5:45 A.M.

On the Upper East Side, Imber, his wife, two of their sons, and a friend ate dinner, talking of the war. Imber drank water (alcohol is only for off-duty weekends), watched half the ten o'clock news, and drifted off, waking automatically at 6:15 A.M.

Vandermeer skipped breakfast—doctor's orders—and, after a "nerves"-inspired argument with Hans, withdrew to ruminate as Hans drove them over the George Washington Bridge.

Once at Imber's office, Vandermeer undergoes self-hypnosis to ward off fear. It doesn't help warm her up, however; her hands are icy. After a twenty-minute wait, she is escorted to the operating theater, where she trades in her clothes for a cotton hospital gown, then slides onto the table in the center of a ten-by-fourteen-foot room. Scrub nurse Karen Dorea drapes her with blankets. *Frank Sinatra's Greatest Hits* echoes through the room on compact disc.

Allyson Volek, a nurse anesthetist during more than 2,500 operations for Imber

in the past decade, inserts an intravenous tube into Vandermeer's right arm to deliver Versed, a fast-acting Valium-type drug, and Fentanyl, a narcotic painkiller. "Feel a burning in your arm?" Imber asks. "In fifteen seconds, you'll feel a lot better," he assures her. Vandermeer isn't worried. "With my hypnosis, I can handle anything," she boasts, recalling how she had her tonsils removed without anesthesia when she was six, delivered an eight-pound baby without drugs, and received only a local when her crossed eyes were corrected at eight. "I'm not someone who cries when she has her nails done," she sniffs.

Today, though, she does complain about the pain. Imber administers "pin-pricks" of Lidocaine, and warns that it will hurt for a moment. Vandermeer doesn't flinch. While waiting seven minutes for the local anesthetic to take effect, Imber gulps one of the two cups of coffee he allows himself each morning, then marks the eyelids where he'll cut. He starts on the finer, more delicate skin first. "You with us?" he teases. "I prefer you be numb rather than have to chase you round the room and lasso you."

When Vandermeer says she feels like she's floating, Imber starts to slice. He lifts the lid—snip, snip—then he cauterizes and sutures it with a small, sharp P3 needle. Had I looked away for an instant, I would have missed the procedure, it's so fast. Another few minutes and the slight protrusions under Vandermeer's eyes are dispensed with as well. I am too mesmerized by the simplicity and precision of the procedure—and amazed by the small amount of blood—to feel queasy.

THAT CHANGES, HOWEVER, WHEN Imber begins to perform liposuction on Vandermeer's jaw. This looks like a scene from *Ottomanelli Brothers*; Vandermeer protests that she can feel what he's doing. Imber administers more anesthesia under the chin, then inserts a catheter, thrashing it around as if he's beating eggs. "Are you here or in Hawaii?" he asks. "Tell me if you want to go deeper." Vandermeer doesn't respond for a while, then mumbles almost incoherently that she's fine where she is.

Within seconds, yellow tissue that looks like mucus but is actually fat begins to filter through the transparent tube attached to a vacuum cleaner-like suction machine, similar to the ones used for abortions. Within minutes, the "gobbler" has all but disappeared. "What's that buzzing sound?" Vandermeer asks, suddenly alert. It's coming from a Valley Lab electro-cautery machine, which cauterizes the blood vessels and minimizes bleeding.

At 8:52 A.M., halfway through the operation, Imber limbers up with toe touches and back stretches and switches CDs from Sinatra to Rod Stewart. (Younger patients often bring their own music.) "I do every dangerous sport, but the physical tension of operating is so great that I'm knotted," he says. He slips on new latex gloves to begin the face-lift. His vision is perfect without glasses, "and it helps to have a steady hand," he adds.

"I would think so," snaps Vandermeer, who has surfaced once again. "The guy who took out my appendix had Parkinson's," she mumbles. Becoming talkative



Volek increases the dosage through the IV. "This is what they do to a chicken breast," Imber says. "We're putting herbs under you now."

"You don't want to put me in the oven," Vandermeer replies. "I'm too much of a tough old bird."

At 9:48, as "closing music" from Little Richard trails off, Imber snaps the last of 22 tiny stainless-steel skin staples into Vandermeer's hairline. (Unlike sutures, staples don't strangle the hair follicles.) "It's over," Imber announces. Vandermeer is incredulous. "Did I misbehave?" This is a common question from the 70 percent of Imber's patients who are female. "You were

under anesthesia, the normally taciturn Vandermeer describes her early life in the Dutch East Indies (now Indonesia), internment by the Japanese during World War II, her Navy dad's death in an early battle, and her mom's remarriage, to the ship doctor she'd met on the postwar voyage home to Holland. "Don't make me look Japanese," she growls, explaining that she got malaria during the war and looked yellow.

"You're going to feel some sticks," Imber tells her. He parts Vandermeer's hair just above her temple, lathers Bacitracin ointment on it, grips a No. 15 Bard Parker scalpel—the kind used to dissect frogs in high-school biology classes—and carves just to the depth of the hair follicle. Then he lifts the skin off the face like a mask. "You're doing it?" Vandermeer asks. "This is America," Imber joshes. "We don't waste any time here. This is just too damned easy. You wanted something to write home about?"

IN FACT, VANDERMEER has written home about it. Her 43-year-old half-sister, Marianne, a psychologist in Leiden, disapproves. Her nineteen-year-old son, Enno, away at college, approves. So does her 65-year-old aunt in California, who assured her "it's nothing." And several friends in whom she's confided admit they've already had their faces done, two with Imber. Only Paul worries.

While surgical assistant Carol Uhl Gamble holds the skin taut, Imber shines a fiberoptic light beneath it, scouting for bleeding to cauterize. Though he sprays her skin with a local anesthetic, Vandermeer says she can feel what he's doing.

a trouper," he praises her and ambles away. Imber is done for the day, though Fridays are usually his busiest: during high season—June and July—he occasionally performs three lifts a day. September through October is the slow season; that's when the American Society of Plastic and Reconstructive Surgeons holds its annual meeting. "I'm so lucky in what I do for a living," says Imber. "I like it so much. It's so easy, and I get paid really well for it."

Volek and Gamble mummify Vandermeer, wrapping her head in Kerlix sterile elastic gauze, covered by a four-inch-turban bandage. They guide her to a bed to doze for two hours before Hans comes to take her home.

Saturday morning, Gamble calls to check in. "I've a headache the size of my living room, the stitches and staples hurt, and the bandage feels too small," Vandermeer grumbles. "It's supposed to," Gamble tells her, and reminds her to apply ice to her eyes.

Vandermeer sleeps through most of the weekend, throwing up a scrambled-egg lunch and a dinner of fish and mashed potatoes before switching to tea, toast, and farina, which she drinks through a straw because it hurts to open her mouth. But boredom and restricted vision—not pain—are her real enemies. Contact lenses, of course, are out (for five days), and her head is so enlarged she can't wear spectacles. (On Sunday night, Hans hits on the idea of taking the side pieces off an old pair and attaching them with elastic.) Vandermeer can hear but isn't much interested in listening to Kurt Vonnegut's *Slaughterhouse Five* on tape, or even her favorite music.

FORTY- EIGHT HOURS AFTER THE first incision, the swelling is at its worst. Vandermeer sleeps on her back with three pillows, but she still has bloated cheeks. "I look like those wooden Russian dolls," she says. Monday morning at 9:30, Gamble gently removes the eye stitches (with tweezers) and the tight bandages (which she replaces with a lighter one that Vandermeer can take off). "The stitches in my ears hurt," Vandermeer complains. Gamble recommends Tylenol with codeine and reminds Vandermeer to apply "artificial tears" to compensate for her lack of real ones. "You look less worse than you could," Imber calls encouragingly. "Still, someone could tell you've been in a war."

Though Vandermeer could have washed her hair with Neutrogena shampoo two days after surgery, she waits until the fourth day, when she feels better. (She's advised not to do exercise or have sex for two weeks or to go out in the sun for three weeks.)

"I had my face rearranged," she tells a curious workman before heading out to do some food shopping. It's hard to drive because she can't move her head or eyes; yawning also hurts. At the store, Vandermeer is bouncy and cheerful, hoping the checkout clerk won't mistake her for a battered woman. Still she slips into a funk. "Why isn't this healing already?" she wonders.

Suddenly, on the evening of the fourth day, Vandermeer feels a surge of energy. "I am returning to myself," she says. The next morning, Gamble removes the sutures from the ears and chin. "Congratulations," Imber says. "You've graduated from the early angry, raw look to the black, blue, and purple stage." Vandermeer marks the occasion by brushing her teeth normally for the first time.

By the third and final "resolution stage," on day ten, when the staples are removed, Vandermeer has started to turn yellow. "You're free to use makeup," Gamble says and gives her samples from Estée Lauder designed for heavy coverage. Imber advises her to wet her face and apply moisturizer with an upward motion. "Your skin fits better, but the trauma of surgery does take away some glow," he says. It apparently has also taken away Vandermeer's acne.

"You won't scare anybody, but no dinner parties yet," says Imber. "I'll see you at six weeks, three months, and one year," he tells her. "Those aren't magic dates, but I know what you should look like on those anniversaries."

That night, Vandermeer looks in the mirror and sees her new self emerging. "I'm no longer married to your mother," Hans tells her. "I'm excited," Vandermeer admits. "I feel younger, say 39. I can't say I really suffered. And no one's said, 'Who are you?' All I've heard is 'You look great.'"

CHEAP FINDING A MODEST-PRICED HOTEL ROOM IN NEW YORK BY VINCENT FRONTERO SLEEP

A NEW YORK WELCOME: FIRST, a warm "We'd love to show you the city." Then, "Uh . . . where were you thinking of staying?"

You can feel comfortable, even in a small apartment, when your guest's a good friend. But what if you need to put up a trio of bridesmaids for the weekend or your college buddies and their teenage sons? All you can do is try to find them a decent, inexpensive hotel.

Inexpensive? In New York? Calling around to the big hotels may be a shock: The lowest rack (regular) rate for a double at the Omni Park Central is \$195; at the Sheraton Park Avenue, \$215; at the New York Hilton on Sixth Avenue, \$235. True, many of the 111 hotels listed in the New York Convention & Visitors Bureau's *New York Hotel Guide* do offer modest prices—as modest as \$35 a night, single occupancy. But fees that low—and the locations of some of the cheapo places—raise a cloud of qualms.

Happily, I discovered, some of these inexpensive hotels really are worth recommending, despite their suspiciously low prices. I found that out by sleeping

around—staying anonymously in 8 hotels, chosen (for their combination of attractive lobby, appealing location, respectable-looking guests, and moderate rates) after I nipped into 23 places whose prices are modest by New York standards. I also inspected two others—dignified inns in great locations—whose current special rates make them real bargains this summer.

CHOPPING DOWN THE COST

VISITORS NEEDN'T STAY AT these ten hotels, though, to have a good (and relatively inexpensive) night's sleep. Here are some strategies for getting the best possible deals, even at deluxe hotels.

□ **Try for a discount.** When you call to book a room, you'll be quoted the rack rate: what an individual, noncorporate guest pays. Don't just take it. "Nobody should anymore," says Gregory Bohan, of Pannell Kerr Forster, consultants to the hospitality industry. "To get a discount ten years ago, you had to be with a big company; these days, the hotels are much more flexible with individuals too."

So ask if you qualify for a special rate. One hotel may shave the price for frequent fliers, another for members of the American Association of Retired Persons or the American Automobile Association, another for holders of certain credit cards, another for veterans.

Through September 8, for instance, the New York Vista hotel will be cutting published rates in half for active, reserve, and retired U.S. military personnel and their families. And the Hotel Association of New York is donating hundreds of free hotel weekends for two to returning hometown veterans of the war in the Gulf. Winners will be chosen at a drawing on June 14; to enter the competition, mail a postcard with the name, rank, Social Security number, address, and phone number of the returning veteran to Operation Desert Oasis, c/o Hotel Association of New York City, 437 Madison Avenue, New York, New York 10022-7398. The entries must be postmarked no later than June 10, and winners will have to provide proof that they served in the Gulf.

Another tip: If you intend to stay at the hotel for a substantial length of time—say, a week or longer—tell the reservations

PHOTOGRAPHED BY TED HARDIN



*At the Paramount, the
guests and the décor
have pizzazz.*



It's small, it's witty, it's \$140 for two at the Paramount.

clerk: You may be able to negotiate a discount off the daily rate. Weekend discounts are common, so ask whether there's a weekend rate.

□ **Ask about special promotions.** This is a great season to be visiting New York: Many hotels are slashing their rates dramatically. Some examples: The New York Hilton "Summer Sale Savings Rate" lops \$40 off the rack rate. The Warwick's prices through September 1 are only \$135, single or double occupancy (that's \$35 less than the single rack rate, \$60 less than the double rack rate). And Manhattan East Suite Hotels' "summer festival package," available on weekdays from June 16 through September 8, provides double-occupancy suites for as little as \$99 (at the Southgate Tower, whose studio suite is ordinarily \$170) and \$140 (at the newly renovated Beekman Tower, whose studio suite is ordinarily \$205) a night. There are also deep discounts at the seven other Manhattan East Suite hotels.

Hotels don't designate a set number of rooms to be rented at the promotional price; rather, bargain-rate rooms are "subject to availability." (Translation: If bookings are low during a particular week, the hotel may suddenly offer a special rate or many rooms at the special rate; if bookings are high, there'll be no such deal.)

The room you get for the special-promotion price won't necessarily be the worst one in the hotel. Where you sleep depends on when you get to the hotel and what room the clerk decides to give you. If you want a certain room or a certain view, ask for it when you call: You may get what you want even though you're reserving an inexpensive room.

□ **Book through a discount agency.** Express Hotel Reservations, in Boulder, Col-

orado, claims to offer the best rates at 27 New York hotels. On March 14, we tested that claim, comparing the rate the agency charged at a dozen hotels with the hotels' rack rates. And, we found, Express did provide substantial savings.

There were big discounts in all classes of hotels: deluxe (\$65 off the rack rate at Morgans, \$40 off at the Royalton, \$33 off at the Doral Tuscan, \$30 off at the Parker Meridien), superior (\$25 off at the Dumont Plaza), and standard (\$96 off at the Omni Park Central).

True, some of the prices the hotel desk clerks quoted were almost as low as Express's—but that was because the hotels were running special promotions. For instance, the day we made our comparison, the Omni Park Central was charging only \$99 for a single-

or double-occupancy room (rather than the official \$195); Express's rate was \$99. Indeed, the Waldorf-Astoria, which usually charges \$240 minimum for a double-occupancy room, was offering a "special spring promotion" rate (\$179) that matched Express's.

Unfortunately, however, the Waldorf was completely booked—its reservations desk told us there were no rooms available at *any* price level. And yet Express Hotel Reservations could have placed us in a \$179 room. The agency has an ingenious reservation system that may very well get clients into a hotel that is supposedly solidly booked. And Express's rates, unlike special-promotion rates, are good year-round. The agency charges no fee for its service, and the call, to (800) 356-1123, is free.

□ **A warning on taxes.** When you call a hotel to inquire about rates, the price you're quoted usually won't include the hotel tax, which is Draconian. So don't forget to add it in: It's 16¼ percent, plus \$2

per room per night, for hotels under \$100, and 21¼ percent, plus \$2 per room per night, for hotels over \$100. (The rates quoted in this article—we asked for the least expensive rates in each category of room—do not include taxes.)

Right now, hotel fees are very fluid; there are many special deals you probably won't find on published rate sheets. (You can get free copies of the Convention & Visitors' Bureau's *New York City Tour Package Directory*, which lists 200 hotel packages, and the *New York Hotel Guide*, which lists the rack rates at 111 hotels, by calling 397-8222.)

MODESTLY PRICED (\$105 TO \$140 A NIGHT)

THE Wyndham Hotel (42 WEST 58th Street; 753-3500) lacks certain things—there's no concierge, no room service, and you won't find those little plastic bottles of shampoo and conditioner in the bathroom. What you will find is elegance, at unbelievably low rates.

This 204-room hotel is just off the most fashionable stretch of Fifth Avenue—a few steps down the street from the Plaza. The lobby looks like a tastefully furnished living room—sofas, potted plants, Chinese rugs, red fabric wallpaper. Security seems good: Most of the time, the entrance door is locked (you have to be

buzzed in), and after I made only one trip up in his elevator, the operator knew where my room was.

Even the hallways (red carpet, gold-damask-flowered wallpaper) are handsome. My second-floor single was spacious (fifteen feet by fifteen feet) and beautifully furnished—red carpeting, wallpaper splashed with red and blue flowers on a Naples-yellow background carried out in the valances, the draperies, and the padded headboard of the firm double bed. There was a large walk-in closet and a bathroom with bright off-white tiling and blue flowered wallpaper.

Before you sign in, ask to see some of the rooms, since each is decorated in a different style. In one, there were Hollywood twin beds with white comforters,

VALUE

EACH ROOM AT THE WYNDHAM HAS ITS OWN DÉCOR; ASK TO SEE A FEW BEFORE BOOKING.

Doorknob photograph by Joseph Clementi.



At the Wyndham, set in a lovely neighborhood, spacious quarters like these are \$135 a night, double occupancy. That's inexpensive.

fabric wallpaper in stripes overprinted with flowers, traditional Williamsburg prints, a seafoam-green sofa that picked up the green leaves of the paper, and a rust-hued carpet. In another, the fabric wallpaper was a pale blue, sprigged with soft-blue flowers; the carpet was cerulean blue; the sofa carried out the wallpaper pattern; and there was a double bed with a creamy-white comforter and white wicker side chairs.

Jessica Tandy and Hume Cronyn live at the Wyndham, and Maggie Smith stayed there during the nine months she was on Broadway in *Lettice & Lovage*. John Mados and his wife, Suzanne, who are touchingly proud of their hotel, point out that many celebrities choose to stay there—including, from time to time, Roger Mudd, Sean Connery, James Clavell, and Gene Hackman. Their most gorgeous suite (out of our price range but still inexpensive for a suite—\$200) was often the New York home of Sir Laurence Olivier.

Though there's no room service, the Wyndham does have its own moderate-priced restaurant, Jonathan's. The Madoses don't advertise, and there are no promotional brochures in the lobby; if you stop in to inquire, John will probably write out the rates on the back of his business card (singles, \$110 to \$120 a night; doubles, \$125 to \$135). These must be the lowest fees in the city for such spacious and sumptuously furnished quarters.

DRESSED ALL WRONG, I crossed the street, heading for the building without a name. It was spotlighted like an English castle, and it had the right address (235 West 46th Street), so this must be the place—Ian Schrager's newly redone **Paramount**.

And so it was: Once through the door, I was immediately transported into a world too hip for me. Everyone wore black—the doormen and bellhops (black double-breasted zoot suits over white T-shirts) and the chic young guests (tight black pants and leather jackets). And all of them had an *air*. They sauntered in and out of the electric-blue and green and red and yellow-orange elevators as if they were moving from compartment to compartment on the starship *Enterprise*.

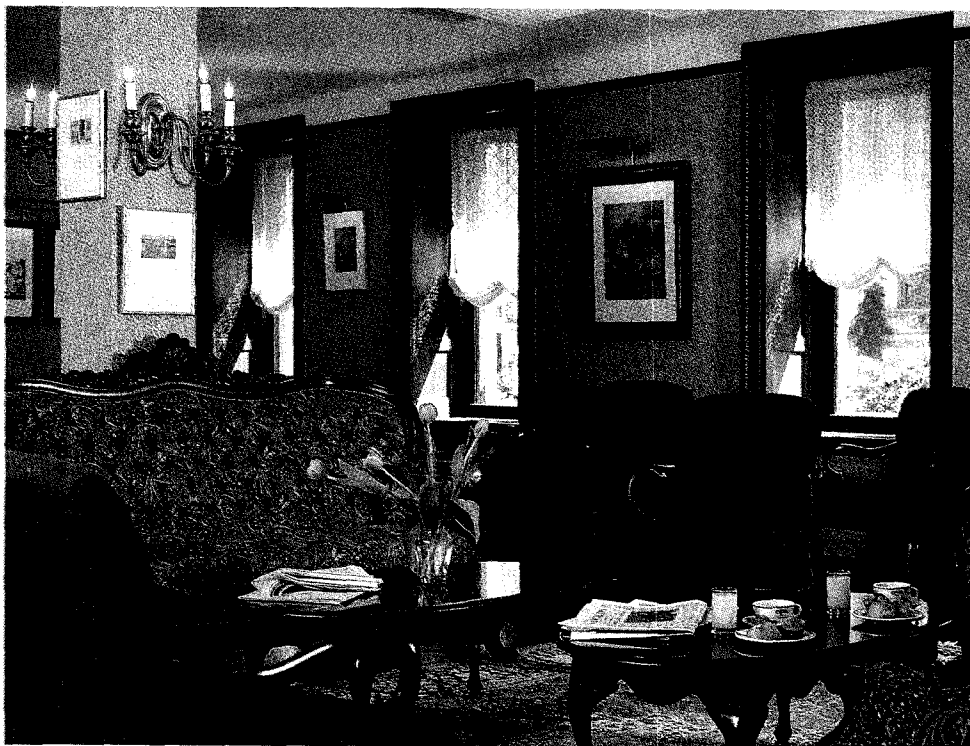
Rarely have I felt so out of my element—and yet the place had such pizzazz, I didn't even mind that nobody but me was over 40 and that my three-piece navy suit and wingtip shoes (I'd been to *Romeo and Juliet* at the Joffrey) cried out to everyone in that lobby just how uncool I am.

What a lobby! Double height, with a stone staircase that seems to float down, along a shiny, canted-out platinum-leaf wall, from the second-story level. All around that floor, showcased in huge plate-glass windows, good-looking young people dined at tables lighted by little jewel-toned lamps. Downstairs, there were more spotlights on the tall, V-shaped terra-cotta tubs

of flowering apple branches, and dramatic accents: chairs in royal blue, jade, tomato, and an orange-and-black harlequin print; Florentine stonework floors; and a funny stainless-steel chaise longue. There was a quiet buzz as people lounged around, watching the passing parade.

However, the tables in the brasserie upstairs were the best vantage points. We asked our young waitress how come everybody looked so good. "We advertise in all the fashion magazines," she said. Like the other staffers, she was cheerful and accommodating. She was too young to know how to make an ice-cream soda (the hotel should have a liquor license by the end of the year), but, on our instructions, she whipped up an excellent one. Our entrée, breast of chicken with pan gravy, shoestring fries, and buttered green beans, was delectable. Cheap, too (\$12.50). Room service is ridiculously expensive; for breakfast or a snack, visit the brasserie or the Dean & DeLuca shop and espresso bar just off the lobby.

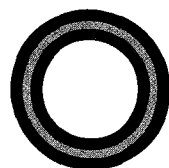
Our room was *tiny* (about nine and a half feet by nine and three quarters). Not a place to spend a lot of time in; to open the closet door, we had to move one of the two slim chairs flanking a table just big enough to hold a room-service tray. But it was smart. Oh, the gleaming white-on-white-ness of the walls and furniture; the joky headboard, a huge silk-screen reproduction of Vermeer's *Lacemaker* that loomed over the low bed; the funny eye in



the door of the slim cabinet that concealed the TV. (Guests can rent videos from Paramount's video library; if the hotel doesn't have what you want, someone will go out and rent it for you.) The designer, Philippe Starck, has fitted the bathrooms with conical, etched stainless-steel sinks. The halls were witty, too: lined with mirrors glowing with weather information, with a rope railing, like those on ocean liners, here and there for recovering one's balance.

The Paramount has a sixteen-seat video theater, a 24-hour sports room (hoist single-station weight machines, Precor electronic bicycles, stair climber, treadmill, free weights, and a stretching area), a children's playroom, and concierge service. And fresh roses "growing" from the toilet-paper rolls in the striking rest rooms. On the mezzanine, chess tables are set up between eating times.

Single rooms at the Paramount (764-5500) range from \$90 to \$170; doubles, from \$140 to \$190; weekend rates are \$90, \$120, and \$150 a night, double. Express Hotel Reservations, however, can get you into larger rooms on weekdays for \$110 (single) or \$130 (double).



OF ALL THE HOTELS recommended in these pages, the **Mayflower** (15 Central Park West, at 61st Street; 265-0060) is the most imposing: stately, solid, with an impressive prospect right across the street from Central Park. Its air



The parlor and a typical double (\$125) at the Wales.

of dignity promises gracious treatment, spacious accommodations, and all the amenities, and that is what we got—for a mere \$130 a night.

Our room, though booked at the hotel's least expensive double-occupancy rate, was high-ceilinged and positively princely—as big as some studio apartments (twelve and three quarters feet by eighteen and three quarters), with an eleven-foot-long entranceway flanked by two walk-in closets, a kitchenette with sink and refrigerator, and a bathroom (lemon-yellow towels, pale-blue-and-rose-sprigged wallpaper, and all those little ex-

tras we didn't get anywhere else—conditioner, shampoo, sewing kit, shoe-shiner, shower cap).

The extra-firm bed was big enough for Henry VIII and one of his queens, and there was plenty of walking space around the furniture, traditional American reproductions finished in cherry—a double-size chest, two end tables and a desk, and three lamps throwing plenty of light. The cream-colored bedspread and mauve-and-white wallpaper were set off by the thick, jade-green carpet and heavy jade draperies held back by swags. Drawing aside the white gauze curtains, we found we were overlooking Central Park.

This hotel offers room and valet service and great security: In the evening, a guard sits at each end of the lobby with a walkie-talkie; and don't try to use the stairs unless you want to activate the alarm system. (The elevators are being redone, so you may have a bit of a wait to get to your room.)

The Conservatory, the hotel's attractive restaurant, was full of extremely proper silver-haired diners the night we stayed at the hotel. And yet the guests going up in the elevators were mostly young and casually dressed; there were even a couple of guys with ponytails. The hallways are wide and attractive (fabric walls, salmon-colored doors); the lobby, highly respectable-looking, with its gold-leafed ceiling, tall vases of carnations and baby's breath, rich maroon rug, nautical prints in heavy gold frames. You're unlikely to find a more comfortable place to stay than this grande dame just three blocks from Lincoln Center. The rate we paid (\$123 for a single, \$130 for a double) was a special promotion; the rack rate for our room is \$160 (a weekend package offers rooms for \$123 a night, single, and \$130, double, including a Continental breakfast). However, year-

round, through Express Hotel Reservations, you can book a single- or double-occupancy room for \$125.

MADISON AVENUE AND 92nd Street: New York's most aristocratic section," boasted an ad for the Carnegie Hill Hotel nearly five decades ago. Now this small, genteel inn (1295 Madison; 876-6000), built at the turn of the century, is called the **Hotel Wales**, but the neighborhood rave still holds: Carnegie Hill, with its dignified apartment buildings, its mansions turned

museums, its classy bookstores and block after block of brownstones, has a wonderful air of refinement.

And that's the ambience you find at the Wales, which has just undergone a \$5-million renovation. In the Pied Piper Room, that grand parlor on the second floor, the only sounds are the chink of china, the rustle of foreign newspapers, an occasional quiet comment from someone on a settee, and muted strains of Mozart and Vivaldi wafting from someplace unseen. The very proper guests repair to this airy refuge—restored to look like a turn-of-the-century American literary salon—for a bounty of muffins and juices at breakfast time, and tea and cookies till six in the evening. It's so big (1,600 square feet) that the discreetly grouped American Revival sofas, covered in William Morris fabric, allow plenty of room for private conversations. There are blue-and-red Persian carpets, an American Revival dark-oak sideboard, brass sconces bearing electric candles, and striking, original antique children's-book illustrations. Lace curtains lift gently at the twelve deep windows. Tranquillity reigns.

The Wales wasn't always so elegant. Before the sprucing up, completed in February, years of neglect and Band-Aid maintenance masked the beauty of its oak woodwork (covered with 80 years' worth of paint) and its marble sinks with brass fixtures. Now that beauty comes through.

The lobby, with its coffered ceiling, Carrara-marble fireplace, and coral-and-salmon-striped wallpaper, has an immense dignity. The reproduction pieces in our twelve-by-twelve-foot room (a double bed, a writing desk, an armoire housing a color TV, two end tables, and a large wardrobe—all in mahogany, according to the designer, John Barman) gave it an Edwardian look. There was a jade-colored carpet, a viridian bedspread, a small brass chandelier with electric candles, lovely oak window moldings and doors, and marble trim in the gleaming-white bathroom.

The restaurants in the area are pricey; if you're on a budget, try Jackson Hole (1270 Madison Avenue, at 91st Street) for burgers, fries, salads, and sandwiches, or the Carnegie Hill Café (1308 Madison, at 93rd Street; 534-7522), whose scones with Devon cream, baked Brie, and cream-of-zucchini soup were praised in "The Underground Gourmet" (February 11). But stop off at Sarabeth's Kitchen, just off the Wales's lobby, for one of her rich homemade pastries (a rustic apple tart with almonds and pralines, for instance, or a flaky chocolate chubbie).

There's no room service, but, unless he's extremely busy, the bellman will run out for what you need. Sometime this summer there'll be shaded tables on the roof, which affords a nice view of the park. Rooms are \$125 or \$145 a night; a Continental breakfast is included. Suites start at \$175 a night; when you reserve a double-occupancy

room during the week, ask if you can be upgraded to a suite; if the hotel's not full, the Wales will honor your request.

FOR A MERE \$105, TWO OF YOUR visitors can spend the night at the venerable redbrick **Barbizon** (140 East 63rd Street; 715-6900), in a very stylish neighborhood.

The lobby looks like a Spanish courtyard: In the center is the "fountain," an octagonal, moss-green banquette surrounding a maroon tubful of green plants. Rough brownstone pillars rise past a wooden-railed balcony to the double-height ceiling, where trompe l'oeil vines meet. The look is a bit stark, but it's all rather charming, although I would have liked a bit more bustle in this patio. About nine on a Monday evening in April, it was dead quiet: No one lingered on the banquette, maybe eight people strolled through the door in half an hour, and there were just a few desultory diners in the Café Barbizon, off the lobby.

Our room was pretty small (ten feet by twelve and three quarters feet) but pleasant: plain, creamy wallpaper with a sort of Aztec design, in green and mauve, just below the ceiling; a salmon-colored bedspread—and a headboard padded in the same fabric—that replicated the wallpaper pattern; an end table; and a graceful salmon-colored side chair. The deep-salmon rug was grimy near the door, but the double bed was firm and comfortable, the

wake-up call came when requested, and I must commend the view we had from our fifteenth-floor room. Because this is a neighborhood of brownstones, when we pulled the louvered shutters away from our two narrow windows, we got *perspective*: night sky, buildings of many shapes, all aglow; in short, the city sparkling the way visitors expect to see it sparkle. We kept the windows open; the city hummed pleasantly, and the traffic flow wasn't disturbing.

Room service and valet service are available. The rack rate is \$99 for a studio room (which is about eight by ten feet) and \$125 for a larger standard room; rooms vary in shape throughout the building. We booked through Express Hotel Reservations, which offers the standard,

double-bedded room for \$105 through September. (Weekend rates are \$109 a night, single or double occupancy.)

THE STAID, MODEST TUDOR-STYLE lobby of the **Salisbury** (123 West 57th Street; 246-1300) is just to the left of, and across the street from, Carnegie Hall. I did a walk-through of the hotel rather than staying there. You can have one of its homey suites for as little as \$140, single, or \$155, double. The one I saw had a pretty sitting room (yellow-ocher carpet, yellow-flowered drapes, a rust-yellow-and-brown-flowered Colonial sofa and side chair, and an oak credenza and writing desk) and a bedroom whose twin beds were draped with yellow-and-brown-flowered spreads on an off-white background. The suite had four walk-in-size closets, a pantry with refrigerator, and a modern bath. Quite a lot for this rate and this location.

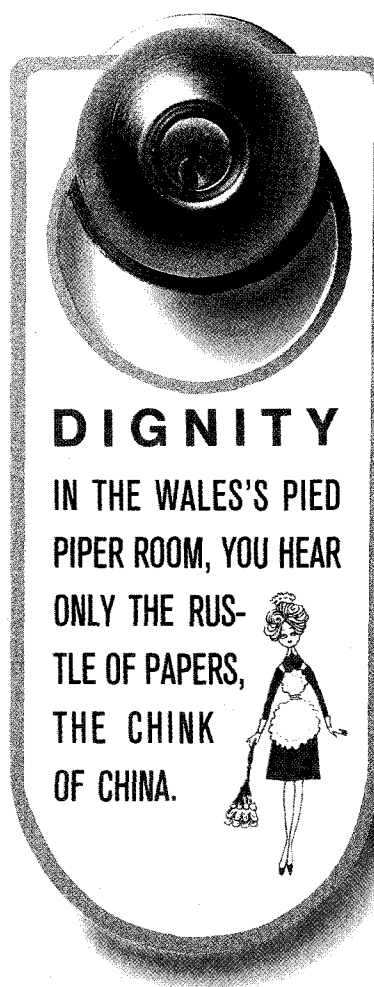
FOR A FEW DOLLARS LESS (UNDER \$100 A NIGHT)

STROLLING UP TO THE DOORWAY of the **Washington Square Hotel** (103 Waverly Place; 777-9515), I flashed on a scene from *The Heiress*, the wonderful movie treatment of Henry James's *Washington Square*: horse-drawn

carriages clopping past high stoops, front doors with fanlights, wrought-iron railings, gaslit globes atop iron stanchions. . . .

This part of New York still "appears to many persons the most delectable," just as it did when Morris Townsend came courting Catherine Sloper. But there weren't any carriages parked in front of the hotel the afternoon I checked in. (There was one of those white midsize tour buses, though, waiting to take jazz trumpeter Maynard Ferguson and his group to a rehearsal at the Blue Note.)

Washington Square Park—"containing a considerable quantity of inexpensive vegetation," as James saw it—sits just down the block from the nine-story, turn-of-the-century

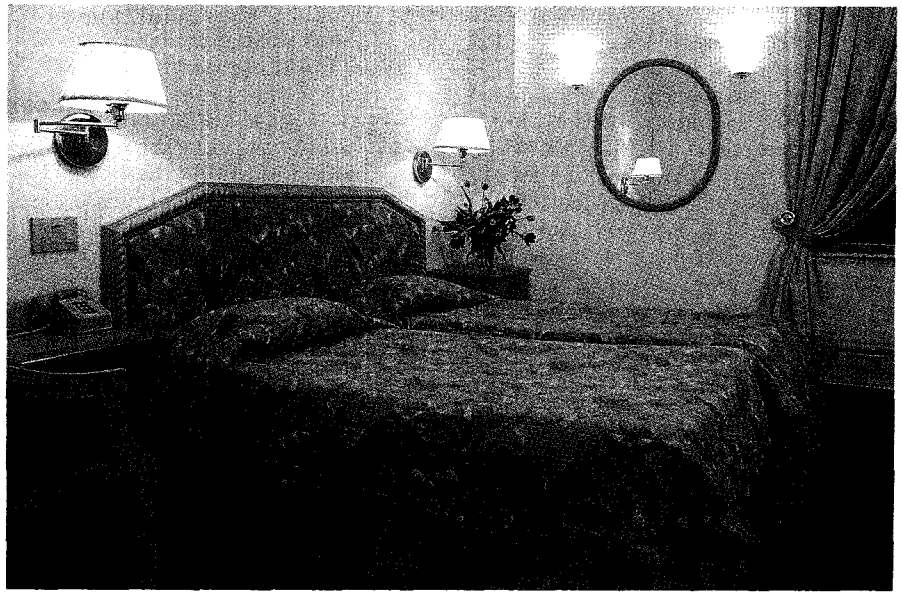


hotel. Its façade, redbrick with granite trim, looks the way it looked when the place opened, in 1902, and its wrought-iron canopy is an exact duplicate of the original. The lobby, however, was entirely redesigned about four years ago, and it fairly gleams. A lacy wrought-iron gate leads into this Mediterranean-style space: A brass chandelier casts its glow over the white Italian-marble floor and the off-white and green sponge-painted walls, which bear prints of birds and French cityscapes. And it's spotless. When a young backpacker carelessly dropped an ice-cream stick, suddenly—as if by magic—a door opened and out came a staffer who swooped over and picked it up.

Among the guests, most of whom were young students from Europe and Asia, was a sprinkling of professorial-looking gentlemen—visiting lecturers at nearby NYU. "We're getting an older group now that the hotel is getting a face-lift," says manager Sonny Christopher, who says about 60 percent of the guests are Europeans and that occasionally a celebrity (Bo Diddley, for instance) stays over.

My room, which had a comfortable platform bed, was clean but drafty—and disappointing: The spread had seen better days, the yellow plastic curtains were a turnoff, and the bathroom had a stale smell. The next morning, though, I learned that about half of the hotel's 200 rooms have been completely redone, and eventually all will be upgraded. The new rooms (about ten by twelve feet) have modern bathrooms; peach and green sponge-painted walls; mirrored closet doors; bright, floral-patterned spreads and matching valences (polyester, but never mind); and comfortable side chairs.

Standard (unrefurbished) rooms are \$52, single, or \$74 to \$95, double occupancy; deluxe (redone) rooms are \$60, single, or \$83 to \$105, double occupancy. So if your guests want to savor the vitality of the Village, they needn't trek uptown for an overnight stay. They can park at this little gem of a hotel, set in the area James commended for having "a kind of established repose" but near all the bistros, clubs, and jazz joints.



This double is \$91 at the Washington Square Hotel, a little gem near the park.

IN A NICHE OVER THE DOORWAY OF A Beaux-Arts building on 31st Street sits a chubby cherub—Philip Martiny's sculpture *Winged Life*. The building, designed by John Mervin Carrère and Thomas Hastings (whose other works include the New York Public Library), was home to both Charles Dana Gibson and the original *Life* (a humor magazine).

Now it's home to the **Herald Square**

Hotel (19 West 31st Street; 279-4017). Sleep comes very cheap in this immaculate, freshly spruced-up inn. Just don't send your friends there hungry: At night, when the department stores are closed, there are few places to eat, except for O'Reilly's Pub and Restaurant and a sprinkling of fast-food joints and coffee shops. And, since the loft and commercial buildings in this neighborhood shut down about five, this area is dark and bleak at night; your guests won't want to be roaming around.

My single room (long and narrow—about thirteen and a half feet long by six feet wide) had a tiny window, champagne-colored walls, and a TV set, a desk, a chair, and a firm, comfortable platform bed set on a forest-green carpet. The

modern bathroom was large for a room of this size.

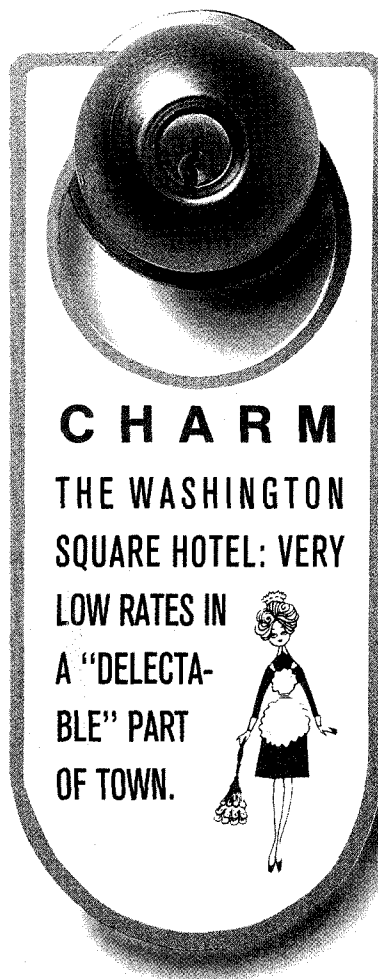
The hotel's hallways are bright and gleamingly clean—pale-rose floor tiles, sponge-painted pink and blue walls showcasing framed covers of the original *Life*. The lobby—small and unfurnished—glows in tones of cream and pink. Many of the guests, the manager says, are middle-aged women from Venezuela; every two or three weeks, like clockwork, they fly up on buying trips, load up with handbags, jewelry, and other accessories, and fly home to sell them at their boutiques in Caracas. When I was checking out, some young backpackers with German accents were setting off for further adventures.

Through the end of the year, a single room with shared bath is \$40. A room with private bath is \$50 and \$65, single; \$55 to \$85, double; \$90, triple occupancy; and \$95, quadruple occupancy.

THE SOLID, NO-NONSENSE **Jolly Madison Towers** (22 East 38th Street; 685-3700) is the very model of a modest-priced hotel. Its decent, if unglamorous, neighborhood offers eating places (there's a coffee shop in the hotel and a bistro and a Reuben's across the avenue) and, for guests who've forgotten their toothpaste, an all-night market around the corner. And the staff is courteous.

For those who want to splurge, there are amenities like room service and a health club offering shiatsu massage and a sauna and steam room. We did not want to splurge, so we gladly booked a double room for \$99—a promotional rate that's good till the end of the year. (The rack rate is \$150, for larger quarters; Express Hotel Reservations can book you into a rack-rate-size room for \$110.)

Luckily, our \$99 room, which was small, turned out to be full of stored furniture, so the desk clerk cheerfully upgrad-



ed us to a rack-rate room: plain traditional furniture (chest, desk, and side table of heavy, laminated dark cherry), two firm double beds whose spreads—salmon-and-lavender flowers splashed on a green background—matched the draperies, TV, and a dark-green carpet that was clean but a trifle old-looking.

These quarters were not only rather handsome but *big* (seventeen by twelve and a half feet). Quiet, too—that is, no sounds reached us from our neighbors or the hallway. But the roar of buses and the clank of cars hitting a loose manhole cover, were all too audible. If traffic noises bother you, ask for a quieter room.

At night, the dark-red-shaded lamps and polished-aluminum ceiling give the lobby—done up in a sort of English hunt-room style—a burnished glow. The proper, well-dressed guests seem to be mostly business types. At the Whaler Lounge—at the lobby's rear, past the forest of dracaenas in brass pots—guys in three-piece suits yap it up boisterously.

The 246-room hotel, which opened in 1923, was given a face-lift in 1989; nevertheless, its new owner, Jolly Hotels of Italy, plans to refurbish all of the rooms—baths in Italian marble, new traditional furniture, new rugs and bedspreads, new remote color TVs. But guests looking for shelter after a day of meetings, shopping, or sightseeing needn't hold off till the hotel's redone: It's already a comfortable place to retire to. (Note: Weekend rates—for a three-night stay, beginning Friday, or a four-night stay, beginning Thursday, are \$98 a night, double, with a full breakfast.)

UNTIL MID-SEPTEMBER, THE **Radisson Empire Hotel** (44 West 63rd Street; 265-7400)—located, most happily for music lovers, right across the street from Lincoln Center—is offering a promotional rate that makes rooms at this newly refurbished hotel a real bargain (\$98, double occupancy, instead of the usual \$150).

It's a rather impressive redo. The décor of the double-height lobby includes a huge eighteenth-century Beauvais tapestry, a portrait of Laurence Olivier as Romeo, a painting of Ellen Terry as Lady Macbeth, and a portrait of Enrico Caruso. An 1890 Sultanabad Oriental carpet covers the Italian-marble floor; there are stage-set models by Christian Thee for *Idomeneo*, *Un Ballo in Maschera*, and *Così Fan Tutte* set into the walls. I didn't sleep at the Empire; I just inspected a typical standard room: green carpet, white walls, and a bright, rose-flowered spread that made the small room cheerful. The furnishings, traditional American reproductions, were dark-cherry-finished. There was a stocked bar, a Nakamichi compact-disc/cassette stereo system, a TV and VCR, and, in the bathroom, a heated towel rack, hair dryer, hand-held shower massager, and phone.

How about a nice, cool Fresco?

Last Fall, on a trip to Europe, we re-discovered the fabled "Fresco cloth." This incredibly light, cool fabric was originated in the 1930's, but because of its complex manufacture and expense it hasn't been available in America for many years.

Only 6½ ounces light, the fabric is woven in a unique high twist process so it literally springs back into shape. No matter how muggy the weather the suit looks good, and you feel good.

Woven in a range of solids and neat patterns personally designed by Alan Flusser, they're handsome to look at, and a joy to wear. Urban summers may not be cool, but you can be. Just order a Fresco, and chill.

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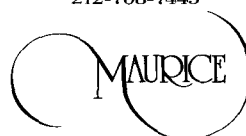
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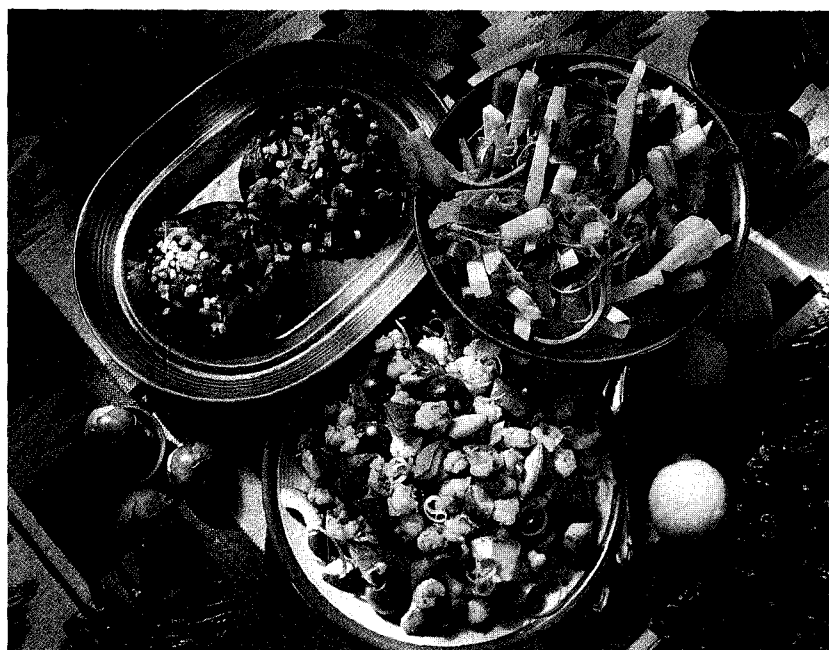
By Corky Pollan



Bloom Service

Alan Gwizdak was an art director, Torsten Ahrens ran an advertising agency—odd training grounds for florists. But each brought an artist's eye to floral arranging, and for four years the pair supplied their creations to corporate clients. Now they've opened Arts & Flowers, a sliver of a shop artfully crammed with cut flowers, cachepots, urns, potted plants, and pitchers. There's a sprinkling of antiques, hand-painted table throws, paintings, and pottery from Berkshire workshops as well. But Gwizdak and Ahrens's floral designs are the chief attraction—handsome arrangements of intensely colored blooms. (From \$20 for a vase to \$45 for a small bouquet to \$110 for a birch-bark pitcher to \$350 for a table throw.)

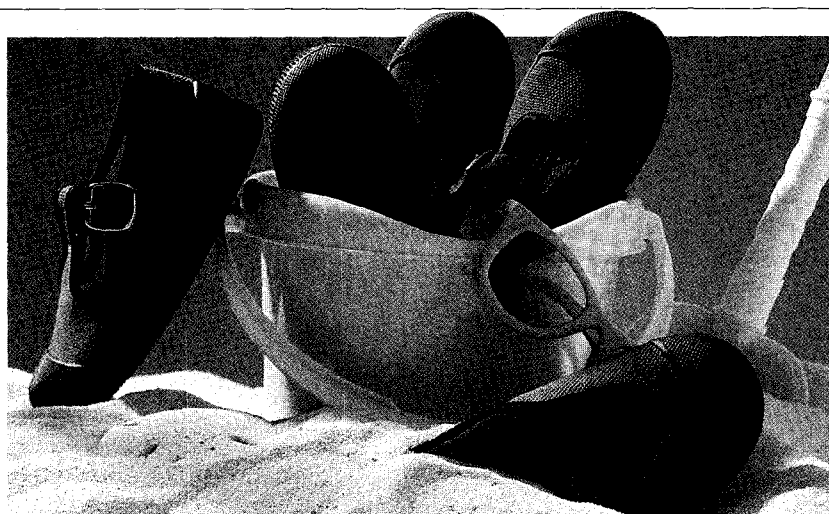
ARTS & FLOWERS/54 West 74th Street/874-4851



Dishful Thinking

Folks who live in Carnegie Hill on the Upper East Side congregate at Canard and Company for takeout, because the food's just grand. Now the shop's added Santa Fe-style dishes to the menu. Chef Peter Ivy understands the Brahmin soul of the neighborhood, so his dishes are full of mellow, not mean, fire. (Those who like it hot can add the house green or red salsa; \$4.50 a pint.) A black-bean chile, flavored with ancho and chipotle peppers (\$3.75 for a half-pound), is superb. Eating a burrito (filled with refried beans, chicken, and cheese) is like gorging on a glorious overstuffed sandwich (\$5.75), while the sweet-potato tostada (\$3.95) is a vegetarian's delight. There are spicy, icy salads, like a crunchy jicama, orange, and cilantro (\$5.25 for a half-pound), as well as a rock shrimp with avocado (\$6.50 for a half-pound) for summertime lunches. —Barbara Costikyan

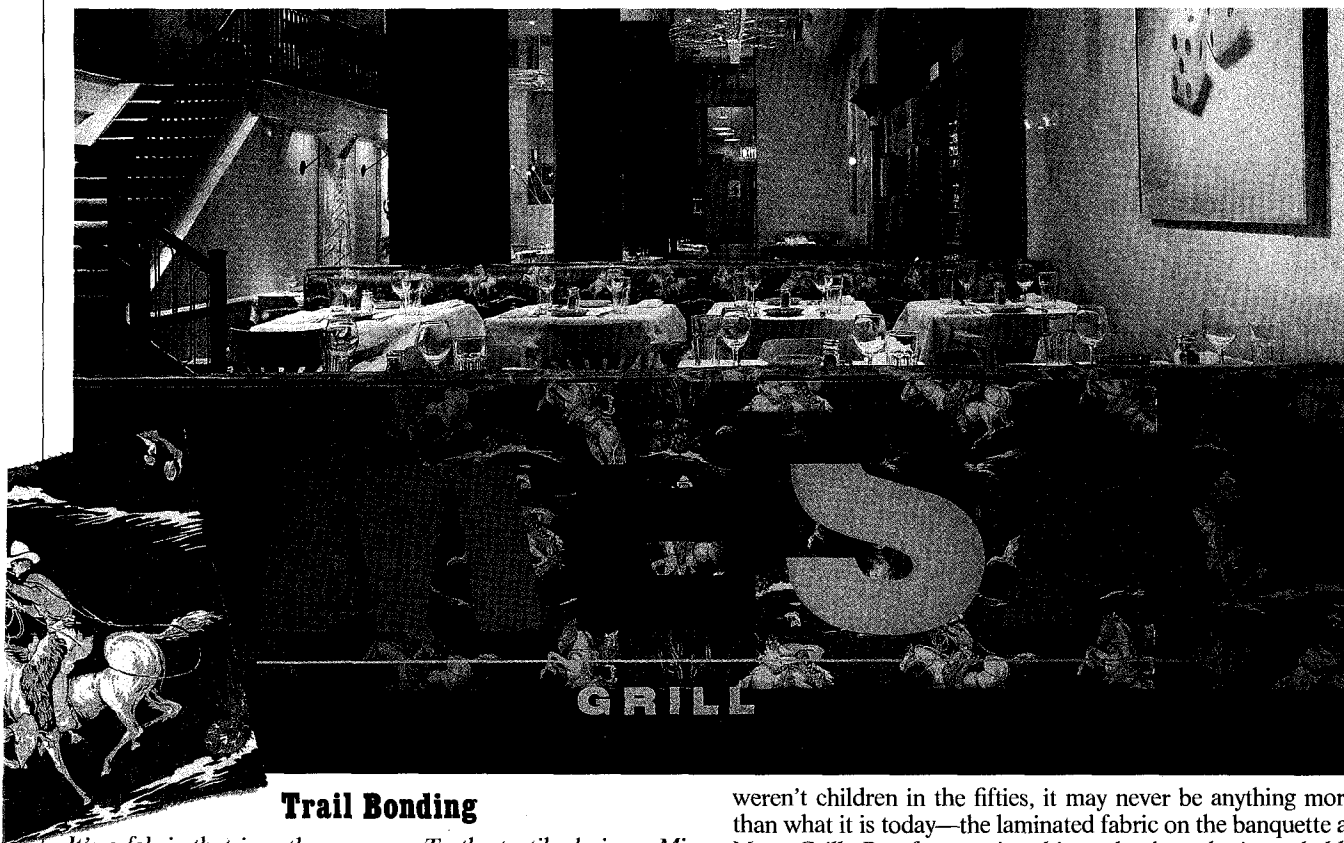
CANARD AND COMPANY/1292 Madison Avenue, at 92nd Street/722-1046



Shoe Kids on the Block

Youngsters can skip from spring into summer in gumdrop-colored canvas shoes: The problem may be choosing from among the vibrant hues. But since these sandals and slip-ons cost only \$18 and \$20, perhaps parents can stretch their budgets to cover more than one pair (sizes 4 to 13 and 1 to 4).

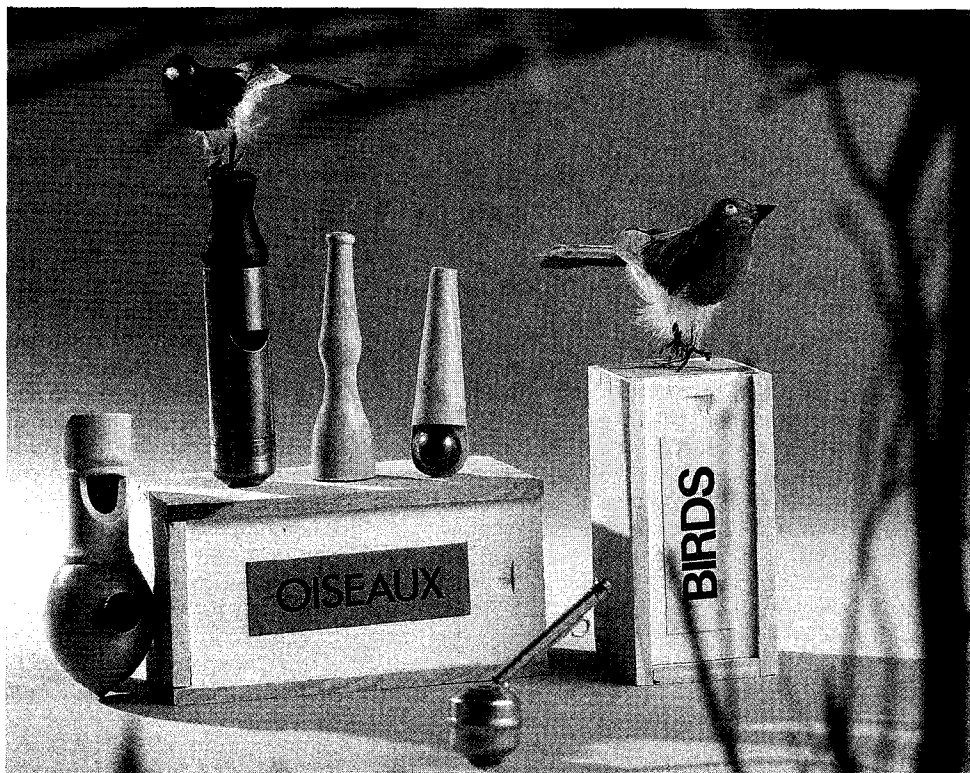
BEBE THOMPSON/98 Thompson Street/925-1122
SHOOFLY/506 Amsterdam Avenue, near 84th Street/580-4390
TUTTI BAMBINI/1490 First Avenue, near 77th Street/472-4238



Trail Bonding

It's a fabric that jogs the memory: To the textile designer Michele Mancini, it's the lining of her sleeping bag at Girl Scout camp; to the architect James Biber, it's the trim on a pair of blue jeans he had as a child; to me, it's a certain cowgirl shirt in which I used to sing "Happy Trails to You." To those who

weren't children in the fifties, it may never be anything more than what it is today—the laminated fabric on the banquette at Mesa Grill. But for a print this endearing, that's probably enough. Part of Mancini's wonderful collection of retro-inspired textiles, it's "Yippee-ei-o," a 54-inch-wide cotton duck that also comes in blue (\$48 per yard). —**Marilyn Bethany**
FULL SWING TEXTILES/401-849-9494



Tweet Sensation

Forget early-morning hikes to Central Park's Ramble or treks to Jamaica Bay. City birders can now hear bird-calls at the breakfast table. There's the linnet, turtle dove, skylark, black-billed cuckoo, partridge, mourning dove—twenty in all—and each whistle is as beautifully crafted as a tiny sculpture. Some are made of wood, some of metal or leather; some are as easy to blow as a child's whistle, others are as difficult to modulate as an oboe. Although these warblers will do nothing for your life list, they will add sweet sounds to your life. (From \$14.50 for an owl to \$18 for a yellowhammer to \$25 for a mourning dove.)

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The Insatiable Critic/Gael Greene

FRENCH WITH A NEW YORK ACCENT

“...The Maurice is back, still fresh and elegant. And Brooklyn whiz Marc Salonsky is already astonishing the bourgeoisie. . .”

“OUI . . . OUI . . . WOW!” CRIES THE AD touting the shockingly American invasion of the very French Parker Meridien. From the nation that invented the word *chauvinistic*—who would believe it? The new chef is from Brooklyn. It’s positively subversive. Once the New World flaunting ground for France’s brilliant and egomaniacal Alain Senderens, then an outpost overseen by the scion of the famed four-star Haeberlins of Alsace, the **Maurice** has gone native.

When the Maurice unceremoniously closed last June, there were nineteen people in the kitchen fussing over its fancy menu and hardly anyone in the dining room—time to “climb off our high horse,” confides a hotel spokeswoman. After a long, deep, soul-searching breath, it is back, the same high-ceilinged, woofed-and-warped sound-muffling room, still fresh and elegant, with teal banquettes, starched peach napery, and clever corners to hide in if you’re lunching with somebody else’s mate. The graphics are new and the sumptuous service plates have vanished; the flowers are less flamboyant; the service is sadly ragged. But happily, prices have dropped 30 to 40 percent (entrées \$16.50 to \$19 at lunch, nothing over \$22 at dinner). And Brooklyn whiz Marc Salonsky is already astonishing the bourgeoisie.

Brooklyn may sound like a sleepy little province of New York from the Gallic perspective, but Salonsky’s pedigree must be reassuring. Born into a Manhattan-restaurant family (Suerkens, now defunct), he trained here at La Cuisine, then at La Varenne in Paris and as saucier and *poissonnier* at the three-star Lameloise in Burgundy, followed by three years in Paris with Michel Rostang. Home again, he helped Daniel Boulud open Le Regence, was sous-chef at the Sign of the Dove, and, most recently, ran the kitchen of Petrossian.

Eyes light up and noses twitch with excitement at lunch with the first spoonful of his complex saffron-mussel soup, cloves of roasted garlic afloat. Manila clams tucked under garlic-parsley butter seem pleasant, perhaps a shade utilitarian,

but sprightly sweet-pea ravioli with bacon bits and tarragon is a hit. Luscious shimmering scallops hide in a hedge of slivered shiitake and deep-fried leek strings on a lively puddle of Gamay sauce. A bit grassy but good. Grilled chicken from the \$28 lunch (there is also a pretheater menu at \$28) and zesty hanger steak are perfectly cooked. But the chef’s tendency to go for the overkill shows up with the beef, in a ball of whipped fluff over sweet-potato fries and pecans that could easily be desert. Lovely sweets—cinnamon-rice

us still eating appetizers, the waiter starts moving plates so he can fit everything on the table all at once. In any serious restaurant, the *maître d’* would have ripped off his epaulets and melted him into the carpet with a withering glare.

I suspect the hotel will ultimately upgrade the crew and weed out the bunglers. And loving the calm of the room as I do (and always have), I would go back, eager to keep track of this chef, who is already so confident that only one dish from lunch is repeated on the roster for dinner. His soups

are particularly dazzling—cream of caramelized shallots and that saffron-mussel brew at lunch, consommé of ginger and lemongrass with cilantro and crabmeat dumplings after dark. Superlative lunch-time shrimp with the scent of the grill stud an elegant take on paella with tomato, sausage, and saffron, and my guests find the crusty salmon with mustard greens quite perfect, though it’s not rare enough for me. At dinner, splendid chunks of quail tucked into an artichoke under a crackle of fried shallots, asparagus-and-wild-mushroom fricassee perfumed with truffle oil, barbecue-sweet sturgeon with corn-and-spinach salad, and lamb loin with kidney and minty mashed potatoes are all winners. Heavenly couscous with chick-peas and plumped raisins outshines the slightly dry glazed slices of pork that top it. And grilled sausage with sweet cabbage and mustard

sauce is a preposterous companion to skate.

A pâtissier is en route from France, but Salonsky does well on his own with an impressive variation on warm apple tart, perfumed with brown butter, studded with tiny fried-apple crisps. Ice-cream confections are tempting, too. Coupe Maurice combines vanilla, chocolate, and praline ice cream with bananas in caramel sauce. La Vie en Rose swirls raspberry coulis and fresh berries over blueberry, raspberry, and pear sorbet.

Maurice, Le Parker Meridien hotel, 118 West 57th Street (708-7443). Lunch, Monday through Friday noon to 3 p.m.; dinner, daily 5:30 to 11 p.m. A.E., C.B., D.C., M.C., V. Free parking in the hotel garage through June 30.



LOCAL HERO: Chef Salonsky stirs things up.

crème brûlée, pineapple-and-coconut tart on blackberry coulis, and tangy caramelized brochette of tropical fruit with lemon mousse—restore the magic.

The powers that be at the Maurice have restocked the cellars with enough good wines under \$30 to keep the downscaling legitimate. Too bad they haven’t yet given Salonsky the dining-room snap he deserves. The *maître d’* is glum and charmless. At 8:40 one evening, he hasn’t quite decided what table to give our five (reserved mid-afternoon) and wanders the room distractedly as a couple arrives, waits, and leaves without his even noticing. The waiters seem green, incapable of fetching wine except by number. At lunch, materializing with entrées to find

Movies/David Denby

LORD OF THE EARRINGS

“... *Hudson Hawk* is a calamity, a disaster, a fiasco. In that order. *Ishtar*, by comparison, is a work of the rarest wit. . .”

IN *Hudson Hawk*, BRUCE WILLIS WEARS three earrings on his left ear. Or is it four? The exact number of gold bands adorning Willis's auditory member caused a lively debate among the film critics joyously assembled to see the movie. There was certainly nothing else of interest onscreen. *Hudson Hawk*, which cost something like \$50 million, is a calamity, a disaster, a fiasco. In that order. If Tri-Star and producer Joel Silver (*Die Hard*) survive *Hudson Hawk*, it's still an interesting question whether they have not released one of the worst movies ever made. *Ishtar*, by comparison, is a work of the rarest wit. Oh, those film critics! Such killjoys! So negative, ill-tempered, envious, and spiteful! So far removed in spirit from the regular moviegoers, who just want to *enjoy* themselves! Well, this spiteful critic dares anyone to enjoy *Hudson Hawk*. Go ahead. Don't be shy.

The plot (Leonardo Da Vinci, cat burglar, the CIA, Sandra Bernhard, an art expert who is really a nun, world domination, more Sandra Bernhard) defies any sort of summary. There are no characters, only facetious actors making fools of themselves shouting some of the most meaninglessly allusive, feyly unintelligible words I've ever heard in a movie. The wild wingding of a story was no doubt meant to parody the square theatrics of routine action films, but the joky ideas are so noisy and messy, so incompetently done, that one prefers orthodoxy and routine to this endless josh and giggle, this camp folly with car crashes and explosions and people flying through the air. Even the ads for the movie are gibberish. Willis, who is generally likable enough, probably deserves most of the blame. He devised the story with his friend Robert Kraft, and, according to Cyndi Stivers in the *May Premiere*, he and Joel Silver interfered with the director, Michael Lehmann, on the set. If a mob of outraged paying customers does not string him up by his earrings, he will be a very lucky man.

THERE'S ONE THING THAT'S GREAT IN THE spectacular *Backdraft*—an action melodrama about Chicago firefighters—and that's the fire itself. The story has been compounded out of a dozen serviceable clichés—a heroic father, who dies fighting a blaze; his two sons, one courageous, a



DISASTER MOVIE: Bruce Willis probably deserves most of the blame.

great firefighter (Kurt Russell), the other weak, a handsome no-good who needs to prove himself (William Baldwin). But the TV-style dramaturgy comes to a halt when the men rush into a burning building. This is what the big screen and special effects are for. Ron Howard, the director, treats fire as a living thing: It breathes, hides, roars defiance. A monster with a malign spirit and nasty tricks, it comes rushing through an open door like a tidal wave. And there's an eerie element, a mystic brotherhood of flame: Fire talks to certain people. It talks to spooky Donald Sutherland, quite unnerving as a pathological torcher, and to Robert De Niro, an obsessed arson expert. Some of the special effects are predictable: Beams fall; ceilings collapse; canisters explode. But the flames, billowing and beckoning, infinitely sinister, almost talk to us as well.

FRIENDS WHO KNOW THE SCENE IN PARIS tell me that in recent years, French intellectuals have finally given up on Marxism and discovered . . . the American Constitution. Karl Marx has died, and Jefferson, Madison, and Hamilton have been reborn. After a long, long detour, the French have taken up liberalism. All of which is bound to affect the movies sooner or later. So many films were made in Paris in the six-

ties and seventies about the young people whom Godard called “the children of Marx and Coca-Cola” that I wondered, on hearing this news, what romance in a post-leftist Paris would feel like.

Eric Rochand, the young writer-director who made *Love Without Pity*, shows us one possibility. His first feature, a lightweight and extremely charming romantic comedy, draws on the background of a Paris that neither detests capitalism nor longs for revolution. But what is left? For Rochand, only melancholy. The hero, Hippo (Hippolyte Girardot), and his pal Halpern (Yvan Attal) are both parasites—ex-students pushing 30 who cadge off friends and family and want nothing at all. Godard's ruffians paused between girls or crimes to mutter a few words against the Americans in Vietnam. But Utopia, including a unified, Communist Vietnam, has failed, and Hippo and Halpern are left behind, scrounging in the empty wake. Since they have no desire to join the bourgeoisie, they wind up nowhere. They may taunt the few earnestly left-wing students who remain, but they aren't nihilistic or angry; they aren't anything except girl-chasers.

Why isn't Hippo depressing, then? Hippolyte Girardot is handsome and graceful, and he looks at a woman with a sweet



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candor that promises adventure. He offers himself directly, and since he has no money, no job, no future, he seems almost recklessly romantic, a man too confident to worry about his status. In movies and maybe in life, too, a man who knows how to look at a woman can get away with a great deal. Hippo moves around on the streets as if he owned them, and in some ways he does. When he sees a beautiful young woman sitting alone in the passenger seat of a car, he climbs in beside her, moves the car forward (it was wedging in his own car), and proposes that she abandon her date and leave with him.

Nathalie (Mireille Perrier) is slight and elegant, one of those Frenchwomen with precisely cut features whose beauty seems a refinement of high concentrations of intelligence. Nathalie rebuffs Hippo, but she's amused, interested. He has possibilities. He tracks her down at the university, where she is a graduate student and a translator of Russian, and finally gets off a dazzlingly poetic speech on the balcony of her apartment. Lovers in Paris come out at night, he says—at midnight, when the lights on the Eiffel Tower and the Invalides go off. He snaps his fingers and the lights go off.

Rochand, who is 28, knows his New Wave classics. Transient pleasures, an appreciation of friendship and companionship, a sense of magic in the air, a willingness to make jokes but not to lean too heavily on them—insouciance and modesty and romantic hope link him to Godard and Truffaut, even though the background has shifted. *Love Without Pity* is a very small movie, but it's also fresh at a time when most French movies seem dead on arrival. It has a distinctive bittersweet flavor—surprisingly intense but astringent. Hippo and Nathalie are a strange couple—the man almost a lout, a lazy narcissist; the woman hardheaded, a Jewish bookworm intent on her career and accustomed to working hard. She queries Hippo: What do you do? He answers honestly but with a smile, as if to say, "Why does a man have to do something?" Readiness is all.

In a few scenes—for instance, at Hippo's apartment, with people stepping in and out of windows to avoid one another—the movie feels like a casually produced boulevard comedy, but the best moments are just dialogues between these unlikely lovers. Rochand, to his credit, sticks to his conception of the characters: He doesn't go the sentimental route of trying to redeem Hippo. Though Hippo loves Nathalie, he won't change himself or ask anything of her—that would violate his style. People, he thinks, must always do what is natural and easy, which is as close to a doomed point of view as the political utopianism that has died. *Love Without Pity* is a small triumph—a melancholy film about romantic individualism that holds its style, and its cool, to the end.

Theater/John Simon

'MAFIA-SOMETHING'

"...You may start by laughing at *Breaking Legs*, but you'll soon catch yourself laughing with it. Funny lines pop up throughout. . ."

IF YOU LOOK CAREFULLY, THERE IS ALWAYS something serious about comedy. Someone—God, Fortuna, or the playwright—had to pull strings to avoid a lurking disaster. Even farce has its own kind of grimness: the blinkered obstinacy with which its characters pursue their obstacle-strewn paths—full speed ahead and damn the banana peels!

But there is a form of humor lower than farce, one that has "We're only fooling" writ large across its T-shirt: sitcom—

furrowed sidekick, a fellow who knows when a script is "verbose," and could easily help his boss become another "Daniel Merrick," is fine. Conversely, their antagonist here, a measly punk who meets a sticky wicket—or, better, greasy bocce—does not contribute the quota of needed comic menace. There is laughter aplenty in *Breaking Legs*, but it is white on white, nice for a Suprematist painting but tending to wash out on stage.

Not that the play is a washout, though.

ly have to be revised. As her unwilling but bribable and badgerable suitor—though intransigent about his authorial integrity—Nicolas Surovy has just the right combination of fatalism and fortitude. Larry Storch's rendition of a puny hood could give seediness a good name, and as that most saturnine of henchmen, Victor Argo is a walking funeral parlor worthy of the late, great Eduardo Ciannelli.

And then Philip Bosco's capital *capo*! The insides of his mouth having once been sliced up by a rival gang, he is capable only of a laugh that is half trumpeter swan, half asthma attack—a funereal cackinnation. No one can make his eyes bug out farther than Bosco, while making his chin retract almost completely, leaving a face that is mostly truffle-hound nose and vacuum-cleaner mouth—greed personified. Add to this a slick hairdo across whose center a passing hurricane has left only some erectile stubble; a bejeweled and bedizened body, slightly water- or pasta-logged; a voice like Ezio Pinza shooting craps, and you've been offered a performance you cannot refuse.

Set (James Noone) and costumes (David C. Woolard) deck out the show in condignly awful taste, and John Tillinger proves that his directorial aplomb extends well beyond British comedy. You start by laughing at *Breaking Legs* but soon catch yourself laughing with it—with guilty but raucous guffaws.



MOB PSYCHOLOGY: Vincent Gardenia, Sue Giosa, Larry Storch, and Philip Bosco.

domiciled on television, but a not infrequent visitor on the stage. Tom Dulack's *Breaking Legs* is blissfully sitcom. It's a piece about Terence O'Keefe, a New England professor who wanders into Lou Graziano's restaurant, where Angie, Lou's immemorably marriageable daughter and O'Keefe's former student, also holds forth. The prof is a playwright of equivocal success, peddling a new script that scored in Buffalo. Given Lou's Mob connections (Mike Francisco, the local godfather), why shouldn't the Family have a hand in producing the play on Broadway, provided Terence will accept Angie's hand? And, pronto, we're off and running with *mafiasomething*.

It is a soundly lunatic farce premise, save for a certain shortage of seriousness and plot. Characters vary. Mike's taciturn,

There are funny lines popping up throughout, as when Mike, now grandly theatrical, tells Terence, "Break your legs!" Given the correct phrase, Mike allows, "Break a leg is good; two legs is better." In the mouth of an expert farceur such as Phil Bosco, even "They do plays in Buffalo?" becomes a knockout. And there are certifiably genuine comic lines, e.g., the blowsy Angie's "I was always interested in older men—it's because I matured somewhat prematurely myself."

Vincent Gardenia, the canniest of old hands, may by now be doing Lou on automatic pilot, but just watch how the thing flies. Sue Giosa's Angie, overripe and overready, nevertheless contains herself with exemplary ladylikeness—until a foot-rub wheedled out of Terence produces a pluperfect orgasm; sex manuals will clear-

THE ARGUABLY WITTIEST COMEDY IN THE English language, Congreve's *The Way of the World*, is no laughing matter as staged by David Greenspan at the Public Theater. You have two choices: to sit in stony, horrified silence, or to join the angels and weep. If the director and actors at the Susan Shiva—an empty space with a couple of columns to which William Kennon has added two sheets of tin by way of set design—were cutting up meat instead of a masterpiece, they could drive every other New York butcher out of business. Spared only are the large chunks of the play pre-cut from this production, which still, I was told as I fled at midpoint, lasts more than three hours.

It takes, however, only three minutes to tell that Greenspan and his cast haven't a clue to what they are meant to be doing, and couldn't do it even if they had. Be-

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sides, they clearly consider anything as humdrum as performing the text beneath their dignity. This goes especially for Burke Moses, Joseph Costa, Ruth Maleczek, Caris Corfman, Mary Shultz, and Greenspan himself. Only two actors, under better direction, might have been right: Jayne Atkinson and Joe Urla. But with the final insults of Elsa Ward's garish mod costumes and David Bergstein's monomaniacal lighting, even a better Milamant and Witwoud could not survive.

Progressively, it becomes clearer that Joseph Papp has ingeniously picked as his heirs directors who are guaranteed to make him look better, greater, in retrospect. At this, at any rate, he has proved himself an unqualified success.

YOU WOULD THINK THAT IN OUR ERA OF THE vanishing attention span, the one-act play had it made. No such luck. With miniature, the author, like the spectator after him, must concentrate more, not less. Yet audiences and dramatists seem no longer capable of such concentration. These days, points that cannot be repeated over and over must be given up for lost.

The Ensemble Studio Theatre has meritoriously churned out three consecutive bills of one-act plays for thirteen years. Program A, which launched **Marathon 1991**, its fourteenth such effort, is once again a mixed bag, leaving us in doubt about whether we are watching a marathon or running it.

Christopher Durang, Momus knows, can be funny and sardonic as all get-out, but try to get something out of his *Naomi in the Living Room*, concerning a monstrous mother being visited by her browbeaten son and bedeviled daughter-in-law. Here the satire is clunky, the jokes dragged in by hairs evidently too short to grab. Apropos hair, topping the mother with a ludicrous mauve wig, and having her enacted by a young and unseasoned actress, is no help, either.

David Mamet's *Where Were You When It Went Down?* is a shock-effect punchline in frantic but fruitless search of a play. *Intimacy*, which Harris Yulin adapted from a story by Raymond Carver, and directed ponderously, sinks despite a gallant attempt by Deborah Hedwall to make a betrayed woman's nonstop recriminations achieve variety and depth.

But after intermission, Randy Noojin's *You Can't Trust the Male*, about an amorous mailman who reads a flighty young woman's love letters and Dear Johns, and even enrolls in a Spanish class she is taking, is a funny portrayal of Sancho Panza and Dulcinea in love, and the quixotic time they have of it. And Frank D. Gilroy's *A Way With Words* is, despite a facile ending, a true, full play in *parvo*, well acted by Melinda Mullins, David Rasche, and William Wise. E.S.T. is, as ever, alternately challenging and frustrating.

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HERPES UPDATE

“...Most cases are so mild that patients don't even know they have the disease. 'This,' says a doctor, 'is a very livable illness.'...”

WHAT MAKES THEM ANGRIST, THEY SAY, IS that people still don't know the score. It has been nine years since the media blitz, nine years since *Time* magazine scrawled HERPES in blood-red, monster-movie type across its cover. But then AIDS came along and pushed stories about herpes off the front pages and out of the health columns. The message got muffled. This is it: Herpes is still here.

Six frustrated bearers of this news are gathered in the East Side office of psychologist Geraldine Hirsch, who runs support groups for herpes patients. What they have in common—besides their slim leather briefcases, expensive raincoats, and high-status jobs (on Wall Street, in advertising, in the health-care industry)—is that not one of them knowingly had sex with a herpes carrier.

They are talking about all of the other things people don't know:

- that nearly 20 percent of sexually active adults in New York have genital herpes, an incurable, sexually transmitted disease;

- that the herpes simplex 2 virus, which causes it, has been transmitted to an estimated 30 million Americans. And, says Dr. Judith Wasserheit, chief of the sexually transmitted-diseases branch of the National Institute for Allergy and Infectious Diseases in Bethesda, Maryland, 500,000 more are expected to be infected this year;

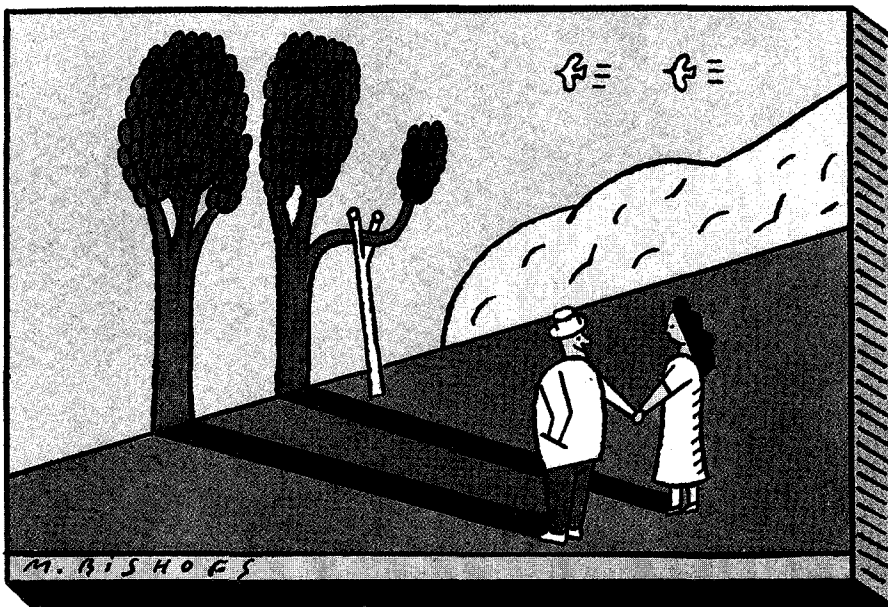
- that half of the people who carry the virus never get the genital blisters that are the major symptoms of the infection, so they may not know they can transmit it.

ELLEN TELLER*, 37, TELLS THE GROUP SHE always practices safe sex and never has one-night stands. She was shocked when her gynecologist told her that a few blisters on her buttocks were herpes. “I felt so stupid,” Teller recalls. “How could I not know about this? My symptoms didn't look like the ones I'd read about.”

That's just the trouble. The virus is a chameleon: In some people, it causes no symptoms; in others, symptoms so minor that they go unrecognized; in others, debilitating pain.

In the years since the media hysteria, doctors' understanding of the disease has broadened dramatically, says Dr. Michael Reitano, director of the Herpes Advice

*Names starred with an asterisk have been changed.



Center at 51 East 25th Street in Manhattan, a private facility specializing in the treatment of herpes and other sexually transmitted diseases. “Today we identify the disease in many more people who have no symptoms or minimal symptoms,” he says.

You get herpes from sexual contact with a carrier of the virus—and in New York, you have a one in five chance of finding one. The virus enters through the mucous membranes or skin in the genital area. (Herpes can be passed to the genitals from a cold sore on a partner's lip during oral sex; one doctor estimates that 15 percent of patients acquire the infection this way. So it's best to avoid oral sex if a lip sore is present.)

Pain and itching, the first symptoms—assuming the patient gets symptoms—show up between 2 and 21 days after contact (most often, from 2 to 10 days after contact). There may also be swollen glands, joint pain, fever, headache, and fatigue—or none of those. There may be fluid-filled sores that form a crust, scab over, then heal.

But experts estimate that only about 5 percent of herpes patients suffer severe, chronic symptoms. According to Dr. Reitano, 87 percent of those who get the disease get it from people who don't know they have it. Symptoms can be so mild—say, a red mark the size of a ballpoint-pen

dot—that many patients tell doctors they assumed the mark was an insect bite, a bad reaction to a cosmetic, or a heat rash.

While people can tell themselves “at least it's not AIDS,” the knowledge that they have the disease *Time* called “today's scarlet letter” can still be traumatic. When they learn their tests are positive, patients often feel stigmatized and rejected; they imagine that no one will ever want to get involved with them again.

And, to be sure, some people *do* leave skid marks on the doorstep when told the news. But some patients say that their partners have been remarkably kind. One young woman was so rattled as she gave the news to her boyfriend that he put his head in his hands, took a deep breath, and said, “Is *that* all? I thought you were going to say you have cancer.”

Before Rosemary Lassiter*, 32, met her fiancé, Rick*, she told six prospective partners that she had the virus. The reactions were varied. Two people were scared away immediately, two were very supportive, and two were “ambiguous.” Lassiter urges herpes patients not to automatically expect the worst. “There are plenty of people out there who can put it in perspective, who look at a lot of things when they look at a person,” she says.

These days, there are counselors like Hirsch, and patient-run support groups, to advise people on how to tell their part-

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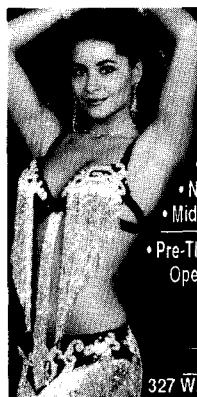
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ners about their disease—and how to get on with their lives. Hirsch counsels patients to choose a quiet, controlled setting in which to deliver the news—not a restaurant or a car. "Don't say, 'I have this awful thing to tell you and I don't blame you if you want to get out of this relationship,'" she says. "The tone should be more 'I want to protect you—we'll use a condom with spermicide, and that brings the risk down to almost nil.'"

The Herpes Resource Center of the American Social Health Association has helped launch 98 HELP Groups across the country that provide support groups, counseling information, and referrals (finding the right doctor is a vital part of coping with herpes). The New York chapter draws some 100 people to its bi-monthly meetings, held discreetly (no sign on the door, no attendance lists) in a parochial-school auditorium on the Upper East Side (call 628-9154 for recorded information). The tenor of those meetings has changed a lot since the early eighties, says the chapter's president. "Years ago, there was just anger, revenge-seeking, hysteria, and hopelessness. Now the tone is sophisticated. The questions are pointed and specific."

Audience members can be as frank or as anonymous as they choose during the discussion periods before and after the talks, usually given by noted herpes specialists. At recent meetings, doctors gave talks on asymptomatic shedding (an outbreak of the disease with no visible symptoms) and controlling herpes through nutrition, and Geraldine Hirsch conducted a mini-workshop on how to break the news to one's partner.

BY FAR THE BIGGEST ALLY HERPES PATIENTS have is the drug acyclovir, marketed as Zovirax by Burroughs Wellcome. It was introduced in ointment form in 1982 and as capsules in 1985. In capsule form—which the FDA has approved for up to two years' use—it is the only prescription drug able to block herpes recurrences in at least 75 percent of cases. Some patients take the capsules whenever they feel an outbreak coming on; those with more severe recurrences take it daily, as a preventive measure. After using the drug for various periods of time, patients are advised to stop using it to see if they still need it.

To chronic sufferers, Zovirax looks like a miracle drug; it can reduce outbreaks from once a month to once a year—or even less often. (The majority of diagnosed herpes carriers get six outbreaks the first year and, usually, fewer after that; some go for years without a recurrence.)

Herpes can't kill you, but it can kill your sex life, at least until you learn how to deal with it. Surprisingly enough, however, the risk of getting herpes is far lower with someone who knows he or she has

the virus and protects for it; statistics show that only 13 percent of herpes patients got the virus from people who knew they had it. (Patients know they must refrain from sex altogether during an attack and that—since there is a slight possibility of transmitting the virus between outbreaks—when they have no symptoms they should use a condom with spermicide, as well as spermicide on any other areas where the virus usually appears.)

But how do you protect yourself against all those people who don't know they have the virus? After all, transmission from unsuspecting carriers is how most people get it. Experts suggest the routine use of a condom with spermicide, and also washing genitally and orally with soap and water promptly after sex, then drying thoroughly.

If you're worried about vague symptoms, see a dermatologist, gynecologist, or urologist as soon as possible—preferably the very day you spot the symptoms. The doctor will take a sample of a lesion and send it out to a laboratory for testing.

There is also a blood test, which shows whether you have antibodies in your system. If you do, you contracted the disease from a previous partner, perhaps years ago. (In a small percentage of cases, the disease lies inactive for up to a decade.) It usually takes from six to eight weeks—but can take up to sixteen weeks—for antibodies to form; if your blood shows no antibodies, you have gotten the disease from a very recent partner—who may not even know that he or she has it.

Doctors describe herpes as "a very livable illness." They are beginning to understand that the disease is hitting a much larger, more diverse group of people than they had thought, and they believe the public is beginning to see the disease differently, too.

"Society is accepting people who have herpes much more easily than in the eighties, when herpes was the worst thing that a person could have," says Reitano. "The fear of AIDS has put herpes into a better perspective. Besides, if this disease is generally so mild, then maybe we don't have to be so scared."

The longer a patient has the disease, the easier putting up with it becomes. "You learn what the symptoms are, and you learn to live with it," a support-group member says. To many patients, herpes becomes little more than an annoyance—"like the common cold," one patient said.

Still, many thousands of new cases are expected this year, and the Herpes Advice Center Hotline (212-213-6150) gets 200 calls per week from people still asking the most basic questions: How do you get herpes, and how do you spread it? Sharon Cohen*, one of the six at Geraldine Hirsch's support-group meeting, wishes she knew. "None of us in this room really know how we got it," she says quietly. "It's that pervasive and, in many cases, that subtle."

THE GLOVED ONE

“...With *Muhammad Ali*, an assemblage of interviews, Thomas Hauser has taken the lazy man's gabfest approach to biography. . .”

Muhammad Ali: His Life and Times, by Thomas Hauser. Simon & Schuster; 544 pages; \$24.95.

“IT IS THROUGH OUR NAMES THAT WE FIRST place ourselves in the world,” wrote Ralph Ellison. “Our names, being the gift of others, must be made our own.” In his essay “Hidden Name and Complex Fate,” Ellison said that the names of American blacks, handed down by the men who owned their slave ancestors, carried a history of suffering, and noted the example of “the Black Muslims, discarding their original names in rejection of the bloodstained, the brutal, the sinful images of the past.” The inchoate world, he wrote, against which one seeks to define one's identity, is like the Tar Baby, who remains “utterly noncommittal under our scrutiny, our questioning. . . . Then we touch him playfully and before we can say *Sonny Liston!* we find ourselves stuck.”

Sonny Liston? Ironically, yes. Ellison wrote his landmark essay in January 1964, when that was the name of the heavyweight champion of the world. One month later, an impertinent, ill-regarded outsider called Cassius Clay met Liston in the ring and danced off with his title, shouting, “I am the greatest!” One month after that, he became the most famous Black Muslim to change his name—just like the pope does, he said—idolized and vilified everywhere for it.

The story of Muhammad Ali, the extent to which he chose his name or was chosen by fate, is a mesmerizing one, that of a beautiful young man stoned by his inferiors, brought low by the same self-love and belief in his invincibility that made him a hero. Unfortunately, it has not found a worthy storyteller in Thomas Hauser, who has taken the lazy man's gabfest approach to biography in his assemblage of interviews with a rather circumspect ex-champ and various relatives, friends, enemies, and observers, and whose own comments are flabby and sycophantic: “For half a

century, he has walked among us, his face as familiar as that of a close friend. Somewhere in time, he captured a blend of mayhem and magic that carried him deep into the collective psyche of us all. The world didn't just see or hear Ali; it felt him.” I suppose that if you write like this, the self-effacing form of biography isn't just lazy, it's judicious.

Ali—in his younger days—is better worth listening to, as are the wives,

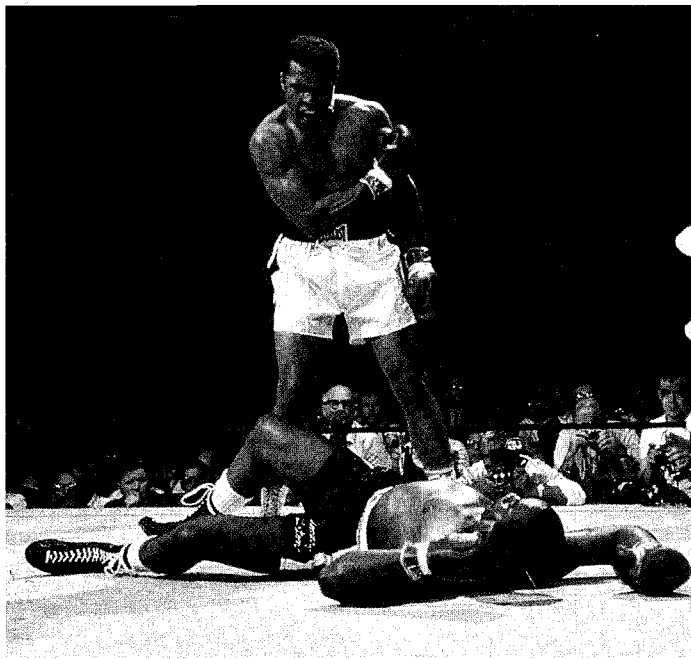
der a street lamp where some small boys are playing and see what they say. Everybody knows I'm the champion. My ghost will haunt all the arenas. I'll be there, wearing a sheet and whispering, ‘Ali-e-e-e! Ali-e-e-e!’ ”).

If Ali's skill and his stands were unique, his retirement is, sadly, not that unusual for a former fighter. Many of the millions he won were stolen, some by people he treated with forgiveness or amused toler-

ance (“A guy used my name to embezzle \$21,000,000,” he said on one occasion. “Ain't many names that can steal that much”). More was given away, or dissipated in half-baked business ventures. “Ali has been hustled and misused and exploited by so many people,” says a former associate, “that his endorsement doesn't mean much anymore. He's given away the credibility that attached to his name.” And Archie Moore's comment on Ali's unsettling style in his youth—“If you hit the top of a man's head, you shake up his thought pattern”—has proved prophetic. The battering that Ali took over the years has resulted in Parkinson's syndrome—damage to the brain stem, causing slow, rigid movement and speech.

What goes unexplored in this chorus are the darknesses and contradictions in Ali's nature. Indeed, though we hear much of Ali's charity, not only financial but emotional (visiting a women's prison, he made a point of kissing the ugly inmates, who were ecstatic; “The good-looking ones ain't got no problem,” he said to a friend. “But them ugly ones, who's gonna kiss them?”), there is no speculation on the impulse behind it. So much uncritical giving, to the point of inviting annihilation, raises the question of a tremendous sense of inferiority behind the chipper wisecracks, a feeling that he did not deserve his success.

Hauser tells us very little about Ali's early days, but he does mention that Ali's father would at times become violent toward his mother and twice was arrested



LEARNING THE ROPES: Ali against Liston in 1965.

sportswriters, and others who were drawn to him. Those voices bring back the excitement of Ali, celebrated as a teenager for winning a gold medal at the 1960 Olympics, excited that people recognized him on the streets of New York (“The fact that he was wearing his Olympic jacket with the letters U.S.A. emblazoned six inches high on the front didn't hurt,” says Dick Schaap); Ali first astonishing, then terrorizing Sonny Liston (“You can tell what a normal man is going to do, but you can't tell what a nut is going to do, and Ali is a nut”); Ali refusing to serve in the Vietnam War on religious grounds, being stripped of his title, and roaring defiance (“Let the man that wins go to the backwoods of Georgia and Alabama or to Sweden or Africa. . . . Let him stop un-

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for assault. Yet nothing is made of the conflicts and tensions that this would create in a boy, or what it might have had to do with his becoming a fighter. Ali learned boxing, he still insists, so he could punish a boy who stole his bicycle when he was twelve. There may, however, be a bit more than this *Bells of St. Mary's* business to explain why this ingenuous fellow could pound Ernie Terrell, who had called him "Clay," savagely for fourteen rounds, shouting at the by-then deafened boxer, "What's my name! What's my name!"

Nowadays, Ali still makes money with his hands. Several times a year, he makes personal appearances, at which he signs more than 1,500 autographs. "The going rate for his signature is still twenty-five dollars." We may know the price of Muhammad Ali's name, but what is hidden in it? Ali was the greatest, but who was Ali?

Brazzaville Beach, by William Boyd.
William Morrow; 316 pages; \$21.

Brazzaville Beach NEARLY SINKS IN ITS launching chapter, with a wishy-washy heroine ("more or less," "after a fashion," "I suppose," "Sometimes I ask myself what am I doing here?") and a juvenile trick (Clovis, who watches a woman remove her shirt and bra, turns out to be a chimpanzee). After that, though, William Boyd makes the latter point with far more subtlety—apes behave as viciously as humans, humans behave as crudely as apes in this story of a research station in the Congo where disturbances in the animal population echo rivalries among the scientists studying them and the rustling guerrillas in the bush.

Hope Clearwater, fleeing a disastrous marriage to a mathematician who is all brain, observes aggression and cruelty among the chimps—a finding that displeases her station chief, who has devoted his life to studying "the peaceful primate." As more of Hope's discoveries are suppressed, she fears for her reputation, then her life. The warfare at the station distracts her from the growing danger outside: On a drive with a male colleague, they are kidnapped by the sardonic Dr. Amilcar and a volleyball team toting Kalashnikovs.

Boyd is a swift and graceful writer. He's great at describing torture in a way that is vivid yet bearable; he knows the smell of a burning body ("porky, nutty, sour and mineral") and the heft of a waterlogged one. There is also the nice opposition between mental and sensual types, between chaos and order (Hope's husband is trying to codify and predict turbulence). But the characterizations don't match up to the structure and atmosphere; Hope is more admirable than interesting, and one can't quite believe in the intensity she arouses in others. *Brazzaville Beach* carries you along quickly enough, but it doesn't make you feel you've arrived anywhere.

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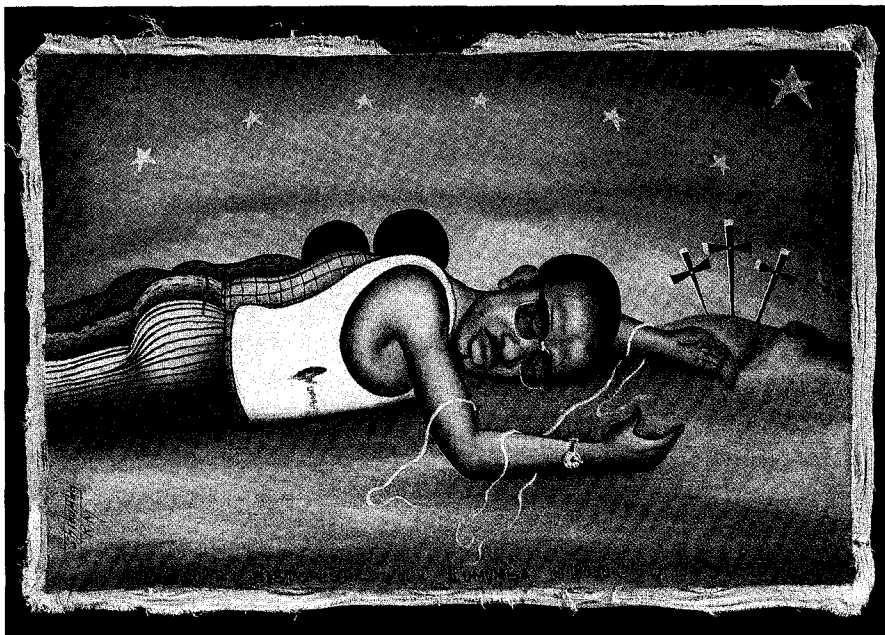
“...Most exhibitions come in neat packages, but ‘Africa Explores’ is so maddeningly messy that you just want to go back to bed. . .”

I WONDER WHAT AMERICAN CULTURE WOULD look like to a twenty-first-century African curator. Would she stock her Plexiglas cases with Shaker bentwood boxes and McDonald's polystyrene clamshells to compare two centuries of American taste? You can picture her wild ride down I-80 to collect the “people's art”: seashell necklaces, Northwest Indian masks, Tex-Mex primitivists, beer-can architecture, Jesse Helms's granddaughter's Christ on velvet, and an occasional painting from a gallery.

“Africa Explores: 20th Century African Art” suffers from a confusion every bit as raucous. Most exhibitions come in neat packages prettily tied up, but this one is so maddeningly messy that you just want to go back to bed. In case you do: Take the book, a much more substantial, significant, and (literally) weighty document.

Even there, however, the complications of art politics throughout sub-Saharan Africa are obviously dizzying to the seven contributors. Mostly, the book is a breathless candy-store inventory of new (to us) information—a not-unvaluable service. Our TV cameras penetrate only as far as the starving refugees and dried-up plains; otherwise, Africa is still a dark spot in the Euramerican mind. In 1989, the French organized “Magicians of the Earth,” which looked for artists in far-flung places. Last year, the Studio Museum in Harlem showed nine Africans with an international presence. Between those two poles—indigenous and exogenous—lies a lot of terra incognita. “Africa Explores” stakes out its tent city on every hilltop.

Susan Vogel, director of the Center for African Art, organized this show with exhibition coordinator Ima Ebong. You can imagine Vogel's problems by reversing them. Everybody knows what the “tip” of American art would be, but what do you do with the rest of the iceberg? To put up 133 works from fifteen countries, Vogel must confront and defeat Western prejudices that say the only good African art is Extinct (her term for “stashed away in museums”). She valiantly argues that Africans have always been eager for the latest in art, music, dance, and ritual. What we regard as “correct” traditions were essentially fads, frozen at the moment of first encounter with Europeans. I'm sure she's right. But I get the feeling that



POLITICAL REALISM: Tshibumba Kanda-Matulu's *La mort historique de Lumumba*.

she is tacking her theses on the wrong church door.

The sub-Saharan continent is going through the same wild upheavals as Borneo and Bhutan, Indonesia and nonwhite Australia. Strongly tribal, sacramental rites are colliding head-on with the forces of modernization. Air-conditioned Mercedes limousines scream past camel carts in India. In Bhutan, my young, traditionally dressed girl guide wore a Madonna button. In Bali, the tourists buy gamelan tapes, and the natives buy rock and roll. Who could possibly expect art to ignore reality?

In the book, Donald John Cosentino provides a much-needed critical look at the truth he calls Afrokitsch. Cosentino knows Africans' habit of easygoing, pragmatic appropriation of whatever is at hand, including their own history. Artists in these countries have discovered that art can serve many purposes, from signage and self-employment to nationalist propaganda or private (and privileged) odyssey. Cosentino lists a few more: “political schlock, festival décor, billboard nostalgia, fast-food caryatids.” As he says, “All kitsch is imitation, but not all imitation is kitsch.”

And not all kitsch is bad. Good kitsch is fiercely inventive, good-looking, fun, and purposeful. Its penchant for copying is

not a problem to the people it serves, since art in those societies is intended to charm the consumer (or the ritualist). There are new forms of kitsch in the making around the globe. In the twenty-first century, I predict, the equatorial countries will turn this German word on its head and force us to recognize its weird potential.

The exhibition is divided between the Center on 68th Street and the New Museum in SoHo. There is something odd in seeing contemporary African art in a small, dark, hot townhouse. The New Museum's larger and more socially neutral setting allows the good work to cut loose.

In the spirit of my mythical African curator, I can recommend a few pieces I admired. Sokari Douglas Camp, a Nigerian living in England, stops the show downtown with an astonishing metal boat rowed by invisible oarsmen and helmed by a stamping, gyrating shaman figure. She has also made a ceremonial metal bed for a corpse; animated attendants wave away flies. Africa, for her, is a place of vital memories and unbodied energies. The smooth, perfect pots of Magdelene Odundo, a Kenyan living in London, carry the ghostly imprint of African design. New Image paintings with a “primitivist” Egyptian flavor are by Quattara, who was born in the Ivory

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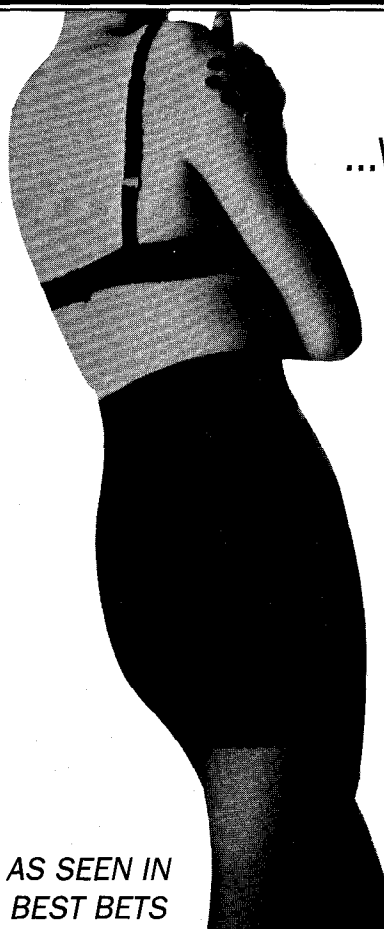


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Coast and has studied in Paris and lived in New York. So much for mixed influences.

Artists who stayed home are likely to be unnervingly commercial. A group of Zaire painters—including Tshibumba Kanda-Matulu, who paints on flour sacks, and the national hero, Cheri Samba—do realist social parables that remind me stylistically (and unintentionally) of Roz Chast's *New Yorker* cartoons. Homegrown artists of note include Kane Kwei, carving custom wooden coffins in shapes requested by relatives of the dead (a Mercedes, a hen and chicks, an onion), and S. J. Akpan, a Nigerian who makes stiff, energetic portrait sculptures—of painted cement. Trigo Piula is a man in the middle: His paintings satirize the contemporary African's obsession with salvation through Western idioms.

The attentive reader of wall labels will notice how much of this "African" art comes from Western collections: from museums in Europe and America, and from private individuals with distinctly non-African names. Akpan's seated chief is owned by a museum in Lyons. Kane Kwei's coffins are from museums in Rotterdam, San Francisco, and New Mexico. A set of appliquéd flags belongs to the Fowler Museum of Cultural History at UCLA. The chapter on painting in Zaire is not only written by Bogumil Jewsiewicki but profusely illustrated from his collection. Obviously, what we're seeing has already been validated in the Western marketplace. If we can't separate commerce and art in our own minds, can we demand it of the Africans?

Vogel has assigned all these artists to categories: Traditional (the continuation of ritual art into the twentieth century), New Functional (a euphemism for "folk" or "utilitarian"), Urban (you could call it "street folk"), and International. In practice, these are just road guides that don't lead anywhere, except perhaps to relief for the curator. They tend to obscure the perception, fundamental to art outside the West (and inside it, too, in some places), that the artist is just a hand for hire. In parts of India, even now, you can pay boys to produce small masterpieces of Mogul painting, just as the Moguls themselves did.

To accept non-Western contemporary art into Western connoisseurship systems, we will have to rethink the basics. As culture becomes globalized, we'll have to do it whether we like it or not—or else miss something profound. How is an African sign painter different from his counterpart in Djakarta or Delhi? That's an enormous question, touching on whole unexplored continents of cultural, anthropological, political, aesthetic, and economic theory. "Africa Explores" has barely begun the job. That it attempted such a feat at all is an act of wild idealistic courage. (The Center for African Art: 54 East 68th Street; through December 31. The New Museum: 583 Broadway; through August 18.)

The Underground Gourmet/Fran Schumer

JUST SAY NOHO

YOU DON'T KNOW WHY SOME PLACES APPEAL to you. I'd been staring at the horrible snake plants in the darkened windows of **Marion's Continental Restaurant and Lounge** (354 Bowery, at Great Jones Street; 475-7621) for three weeks before I realized I could no longer resist: I simply had to go in and eat a plate of escarole with olio e aglio, my favorite dish.

I had such a good time—and ate so much splendid food—that I'm not even sorry to report that the escarole wasn't good (burned garlic made it bitter). Everything else was: the pungent bouilla-

pery chicken-liver mousse on crisp sesame bread (\$5.50), and that light and cheesy Caesar salad (\$4.95). I could've ordered each one twice, eaten more bread (the skinny, all-crust type), and happily gone home.

But then I would've missed the bouillabaisse. The last one I'd eaten was at Le Cirque, and it was better than this (more scallops, more shrimp), although considering the prices (Marion's, \$10.50; Sirio Maccioni's, a lot more), Marion's comes out ahead. Though short on saffron, it had plenty of tomatoey oomph—hardly traditional, but then neither was our waitress

(a hard-boiled Madonna in a black-lace tutu), and we liked her too. The scallops, tender and sweet, were "like toasted marshmallows," said a non-poet among us—it's not a perfect metaphor, but that's what they were like: crunchy on the outside and meltingly moist within (\$10.95). The grilled tuna (\$10.50) was rare, smoky, and smeared with an olive tapenade redolent of Tuscany, where someone in the kitchen evidently did time.

In the dessert category, only the lemon tart stood out, so sharp it hurt, but there was all that nice cool cream to use as balm (\$4.50). The Gâteau du Mort (chocolate cake, vanilla ice cream, and strawberry purée, \$4.50) was nothing to die

for, though, as my companion said, "you could get the same ingredients at Shop-Rite and it would still taste good."

Q. So who is Marion? After all those vodka Gibsons, you still want to know. A. An ex-model who, having come to America via Hungary via Paris after World War II, gave lots of parties and had lots of friends (among her purported ex-beaux: Rex Harrison, Richard Burton, and a Kennedy—her son won't say which, but pictures of Bobby and Jack are all over the walls). Last July, her son, Richard S. Bach, decided to open Marion's, a restaurant that, with its vase of yellow roses, is a tribute to his mother, who died in 1985. It is a place that is retro and campy but where real meaning is enshrined—which, in the East Village, is rare.

Marion's is open Sunday through Thursday 6 to 11 P.M., Fridays and Saturdays till midnight; brunch (and fashion show) the first Sunday of every month noon to 3 P.M. No credit cards. ■



MARION'S: Good food and Gibsons on the Bowery.

baisse, scallops in garlicky cream, my ideal Caesar salad (crunchy, with just the right zing), and lemon tart so sweet and sour, my husband's face seemed permanently frozen into a kiss. I liked that too.

I'd also like to recommend the house drink, a Gibson, which undoubtedly contributed to the *joie de vivre* in the room. ("Miss, could I please, please have some water?" a customer barked at a waitress in decidedly imperious tones. "Absolutely not," she replied, which made even that customer laugh.) Pregnant and teetotaling, I had only that dullest of drinks, house wine hosed down with seltzer. Therefore, I attribute my great happiness that evening solely to the food.

Among the appetizers, my first choice is the ungreasy fried calamari (\$5.50). As with that brand of potato chips, you can't eat just one—order, that is. Our party wanted two, and refrained only because of the other good choices we made: grilled Tuscan eggplant with bean purée (\$4.95), pep-

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HOME FITNESS EQUIPMENT IS ALWAYS discounted here, but this sale offers such

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equipment as a Trotter CXT treadmill with electronic elevation, list \$3,195, here \$2,600; Wynmor #991 programmable DC treadmill, list \$1,199, here \$799; Bally Lifestep, list \$3,195, here \$2,795; Life-cycle #6500 with programs, list \$1,695, here \$1,399; Tunturi executive ergometer, list \$349, here \$199; Fitness Master ski machine, list \$299, here \$249; Marcy multi-gym with butterfly, list \$1,000, here \$649; Panasonic dual-action cycle with tension control, list \$700, here \$549; Avita High Stepper with electronic workout monitor, list \$500, here \$198; Precor #718E stepper with electronic workout monitor, list \$450, here \$349; Ross air recumbent cycle, list \$700, here \$549; Marcy #559 weight bench with leg lift, list \$239, here \$149; and reductions of 20-50 percent below list on table-tennis sets, Danskin leotards and sweats, Everlast musclewear and activewear, ankle weights, Barracuda swimwear accessories, stilts, weight-lifting gloves, volleyball, soccer, and basketball sets, pool tables, pulse meters, and tennis- and racquetballs. A.E., M.C., V.; no checks; all sales final. *Better Health*, 5201 New Utrecht Ave., Brooklyn (718-436-4801); Mon.-Wed. 10 a.m.-6 p.m.; Thurs. till 8 p.m.; and Sun. noon-5 p.m.; through 6/30.

ALL ABOUT EVVIVA

THIS UPPER WEST SIDE SHOP HAS SHOES AND boots at reduced prices in women's sizes 5½-10 M (some in 10½ and 11M) and men's boots in sizes 6-13 M. For example, sequined and jeweled flats, retail \$98, here \$69; Yves Saint Laurent and Anne Klein evening pumps, retail \$165, here \$109; Via Spiga napa-leather pumps, retail \$125, now \$89; Andrea Carrano "Baby" ballerina flats, retail \$145, now \$95; and Nocona shoe boots and cowboy boots for men and women in genuine lizard, leather, and suede, retail \$165-\$320, now \$119-\$225. A.E., M.C., V.; checks accepted; all sales final. *Evviva*, 401 Amsterdam Ave., at 79th St. (787-0806); Mon.-Fri. 11 a.m.-8 p.m.; Thurs. till 9 p.m.; Sat. till 7 p.m.; and Sun. noon-6 p.m.; while stock lasts.

THE BUCKLE STOPS HERE

WOMEN'S BELTS (WAIST SIZES 25-33) AND leather bags are at or below wholesale here. For example, contour leather belt with large grommets, retail \$125, here \$39; sequined belt with Western buckle, retail \$65, here \$20; and an oval-buckled belt in patent or leather, retail \$115, here

\$35. Butter-leather handbags with lion's-head clasps include a Kelly bag, retail \$310, here \$135; Wedgwood blue-and-white canvas-and-leather group includes large shoulder bag, retail \$420, here \$165; drawstring tote, retail \$375, here \$155; quilted-leather group in silver, gold, or white, includes camera bag on chain, retail \$225, here \$85; summer drawstring bags in pretty pastel-colored straw (some with daisy accents), retail \$140 and \$200 respectively, here \$60 and \$75. One group of suede bags (some with jewel detailing) from earlier seasons, originally \$200-\$275 retail, now \$40 for 3. Checks accepted; no credit cards; all sales final. *Jill Stuart*, sixth floor, 33 E. 68th St. (879-2200); Mon.-Fri. 10 a.m.-7 p.m.; 5/28-6/7.

BILLOW TALK

WOMEN'S CALIFORNIA COTTON CASUAL dresses and separates—many with loose, flowing fit—are on sale here. Available in vibrant or neutral colors, everything fits women in two size ranges: The basic fabric and embroidered pieces come in misses sizes 4-14/16; basic and lace pieces come in plus sizes 16-24. Add \$5 to the prices below for each plus-size piece. In basic fabric, spaghetti-strap top, retail \$38, here \$15; matching flounce skirt, retail \$105, here \$45; pants, retail \$48, here \$20; lots of dresses, retail \$70-\$98, here \$35; strapless jumpsuit, retail \$112, here \$40; and matching bolero jacket, retail \$80, here \$35. Lace and embroidered pants, retail \$75, here \$30; and basic jackets, retail \$70-\$100, here \$30-\$50. Cash only; all sales final. *New Hero*, Suite 707, 1466 Broadway, near 42nd Street (730-7990); Mon.-Fri. 10 a.m.-4 p.m.; 5/30-6/7.

SOLDIERS OF FORTUNE

THIS SOHO TOY AND COLLECTORS' SHOP IS offering collectible Brumm die-cast metal vehicles from Italy (1/43 scale) at reduced prices. The selection includes many sport and antique cars (some discontinued), were \$14.95 each, now \$11.95; also, Starlux richly detailed plastic military figures (1/25 scale) from the Napoleonic Wars, such as foot soldiers, were \$11.95, now \$8.95; mounted soldiers, were \$16.95, now \$12.70; and, from the French Revolution and American Revolution, foot soldiers, were \$14.95, now \$9.95. A.E., M.C., V.; no checks; all sales final. *Classic Toys*, 69 Thompson St., near Spring St. (941-9129); Wed.-Sun. noon-6:30 p.m.; through 8/1.

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East River Tennis Club

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—209 W. Houston St. (727-8110). #1—*The Wonderful World of Dogs* (1990); *A Little Vicious* (1990); 41 *Barks* (1972). #2—5/29-30: *Arise, My Love* (1940); *Hold Back the Dawn* (1941). 5/31-6/3: *Some Like It Hot* (1959); *The Seven Year Itch* (1955). 6/4: *Emil and the Detectives* (1931); *Der Teufelsreporter* (1929). #3—*Paris is Burning*.
2. **ESSEX**—Grand St. at Essex St. (982-4455). *Stone Cold*.
3. **ANGELIKA FILM CENTER**—18 W. Houston St. (995-2000). #1—*Tatie Danielle*. #2—*Drowning by Numbers*. #3—*Poison*. #4—*La Femme Nikita*. #5—*The Comfort of Strangers*. #6—*The Ballad of the Sad Cafe*.
4. **BLEECKER MOVIE HOUSE**—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (807-9205). *Herdsmen of the Sun*; *Les Matraix Fou*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Stone Cold*. #2—*Backdraft*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *A Rage in Harlem*.
7. **MOVELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Out for Justice*; *Mannequin Two: On the Move*. #2—*Hudson Hawk*. #3—*FX2*.
8. **THEATRE 80**—St. Marks Pl. bet. First and Second Aves. (254-7400). 5/29: *The Sound and the Fury* (1959); *Intruder in the Dust* (1949). 5/30: *Goodbye, Columbus* (1969); *Diary of a Mad Housewife* (1970). 5/31-6/1: *The Trial* (1963); *The Third Man* (1950). 6/2: *Take the Money and Run* (1968); *Bananas* (1971). 6/3: *The Rules of the Game* (1939); *Pepe le Moko* (1937). 6/4: *Suddenly, Last Summer* (1959); *Holiday* (1938).
9. **LOEWS VILLAGE THEATRE VII**—Third Ave. at 11th St. (982-0400). #1—*Thelma & Louise*. #2—*Madonna: Truth or Dare*. #3—*Wild Hearts Can't Be Broken*. #4—*Citizen Kane*. #5—*Drop Dead Fred*. #6—*Thelma & Louise*. #7—*An Angel at My Table*.

10. **VILLAGE EAST**—Second Ave. at 12th St. (529-6799). #1—*The Imported Bridegroom*. #2—*What About Bob?*; *Straight Out of Brooklyn*. #3—*Woman Under the Influence*. #4—*Object of Beauty*. #5—*Dances With Wolves*; *Switch*.

11. **CINEMA VILLAGE Third Ave.**—Third Ave. bet. 12th-13th Sts. (505-7320). *Noir et Blanc*.

12. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Impromptu*. Opening 5/31: *Soapdish*. #2—*Only the Lonely*.

13. **CINEMA VILLAGE 12th St.**—12th St. east of Fifth Ave. (924-3363). *Eating*.

14. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Journey of Hope*. #2—*Daddy Nostalgia*. #3—*Alice*. #4—*Defending Your Life*.

14th-41st Streets

18. **LOEWS 19TH STREET EAST**—Broadway at 19th St. (260-8000). #1—*Toy Soldiers*. #2—*Hudson Hawk*. #3—*A Rage in Harlem*. #4—*The Silence of the Lambs*. #5—*Hangin' With the Homeboys*. #6—*FX2 - The Deadly Art of Illusion*. Opening 5/31: *Soapdish*.

19. **NEW CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Switch*. #2—*Drop Dead Fred*. #3—*Only the Lonely*. #4—*Madonna: Truth or Dare*. #5—*Madonna: Truth or Dare*. #6—*Backdraft*. #7—*Backdraft*. #8—*Impromptu*. #9—*Stone Cold*.

20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Mannequin Two: On the Move*; *Stone Cold*. #2—*What About Bob?* #3—*Mortal Justice*.

21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *Wild Hearts Can't Be Broken*.

22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *Only the Lonely*.

24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Thelma & Louise*. #2—*Stone Cold*. #3—*FX2*. Opening 5/31: *Soapdish*.

25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Backdraft*.

26. **MURRAY HILL CINEMAS**—34th St. west of 3rd Ave. (689-6548). #1—*A Rage in Harlem*. #2—*What About Bob?* #3—*Madonna: Truth or Dare*. #4—*Switch*.

42nd-60th Streets

31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Stone Cold*. #2—*A Kiss Before Dying*.

- 32. LOEWS ASTOR PLAZA**—44th St. west of Broadway. (869-8340). *A Rage in Harlem*.
- 33. CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Out for Justice*. #2—*Drop Dead Fred*. #3—*Mannequin Two: On the Move*. #4—*Hudson Hawk*. #5—*Dice Rules*. #6—*Only the Lonely*.
- 34. EMBASSY 1**—Broadway bet. 46th-47th Sts. (302-0494). *What About Bob?*
- 36. EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). *FX2 - The Deadly Art of Illusion*. **EMBASSY 3**—*Wild Hearts Can't Be Broken*. **EMBASSY 4**—*The Silence of the Lambs*.
- 37. WEST SIDE CINEMA**—Seventh Ave. bet. 47th-48th Sts. (398-1720). #1—*Switch*. #2—*New Jack City*.
- 38. WORLDWIDE CINEMAS**—49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Spartacus*. #2—*Truly, Madly, Deeply*. #3—*Drowning By Numbers*. #4—*Mortal Justice*. #5—*Object of Beauty*. #6—*Impromptu*.
- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *Thelma & Louise*.
- 41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). *Backdraft*.
- 42. EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). Through 5/30: *Dances With Wolves*. Opening 5/31: *Madonna: Truth or Dare*.
- 43. CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita*. #2—*Tatie Danielle*.
- 44. SUTTON**—57th St. east of Third Ave. (759-1411). #1—*Wild Hearts Can't Be Broken*. #2—*Switch*.
- 45. FESTIVAL THEATER**—57th St. west of Fifth Ave. (307-7856). *Citizen Kane*.
- 46. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *Daddy Nostalgia*.
- 47. BIOGRAPH**—57th St. east of Broadway (582-4582). 5/26-28: *Shadow of a Doubt* (1942); *Touch of Evil* (1958). 5/29-30: *On Dangerous Ground* (1951); *A Woman's Secret* (1949). 5/31-6/1: *Watch on the Rhine* (1943); *Tomorrow is Forever* (1946). 6/2-3: *Mrs. Parkington* (1944); *Daisy Kenyon* (1947). 6/4-6/6: *West Side Story* (1961).
- 48. GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). *Mannequin Two: On the Move*.
- 49. PLAZA**—58th St. east of Madison Ave. (355-3320). *Straight Out of Brooklyn*.
- 50. LOEWS FINE ARTS**—58th St. west of Fifth Ave. (980-5656). *An Angel at My Table*.
- 51. 59TH STREET EAST**—59th St. west of Second Ave. (759-4630). *Impromptu*.
- 52. MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*FX2 - The Deadly Art of Illusion*. #2—*Stone Cold*.
- 53. BARONET**—Third Ave. at 59th St. (355-1663). *Backdraft*. **CORONET**—*Backdraft*.
- 54. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *Truly, Madly, Deeply*.
- 55. CINEMA I**—Third Ave. at 60th St. (753-6022). *What About Bob?* **CINEMA II**—*Opening Night*. **CINEMA THIRD AVE.**—*Defending Your Life*. Opening 3/31: *Love Without Pity*.

61st Street and Above, East Side

- 60. UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Hudson Hawk*. #2—*Drop Dead Fred*.
- 61. BEEKMAN**—Second Ave. at 66th St. (737-2622). *Only the Lonely*.
- 62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*Hangin' With the Homeboys*. #2—*Thelma & Louise*.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *Strangers in Good Company*.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). *Madonna: Truth or Dare*. Opening 5/31: *Soapdish*.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). *Hudson Hawk*.
- 66. 86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Switch*. #2—*What About Bob?*
- 68. 86TH STREET**—86th St. west of Lex. Ave. (534-1880). #1—*Backdraft*. #2—*Stone Cold*.

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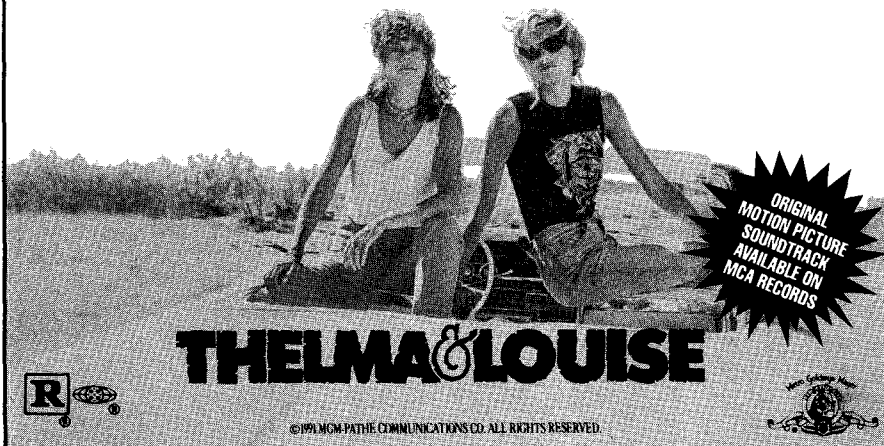
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MOVIES

61st Street and Above, West Side

- 79. LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). *Defending Your Life*. Opening 5/31: *Soapdish*.
- 80. CINEPLEX ODEON 62nd AND BROADWAY**—62nd St. at Broadway (265-7466). Only *the Lonely*.
- 81. LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Cyrano De Bergerac*. #2—*Ju Dou*. #3—*The Nasty Girl*.
- 83. REGENCY**—Broadway bet. 67th-68th Sts. (724-3700). *Drop Dead Fred*.
- 85. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*Thelma & Louise*. #2—*Hudson Hawk*. #3—*Wild Hearts Can't Be Broken*. #4—*What About Bob?* #5—*FX2 - The Deadly Art of Illusion*. #6—*Madonna: Truth or Dare*.
- 87. METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1200). #1—*Straight Out of Brooklyn*. #2—*Mannequin Two: On the Move; Improbable*.
- 89. OLYMPIA CINEMAS**—Broadway bet. 106th-107th Sts. (865-8128). #1—*A Rage in Harlem*. #2—*Backdraft*.
- 91. NOVA**—Broadway bet. 147th-148th Sts. (862-5728). #1—*Backdraft*. #2—*Stone Cold*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). \$5; senior citizens \$4; students and children \$2.50; members free. 4/27-6/23: "The Art of Reality: Innovators of the Documentary." Includes 32 films and appearances by 10 filmmakers. 6/1 at 2: *Style Wars* (1983), dir. Tony Silver and Henry Chalfant; at 4: *Inside Life Outside* (1988), Dir. Sachiko Hamada and Scott Sinkler. 6/2 at 2: *Eyes on the Prize: A Bridge to Freedom* (1987); at 4: *Dear America: Letters From Vietnam* (1986), dir. Bill Couturie.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). *Naturemax Theater*: \$5; senior citizens \$3; children \$2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Blue Planet*; additional showings Fri. & Sat. at 6 and 7:30 with *Weaving Ants and Silent Sky*.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). \$6; students and senior citizens \$5; members \$4. Call for times. 5/29 at 6: *Essential Cinema #44: October* (1928), dir. Sergei Eisenstein. 5/29-31: *Revival: Dandy* (1988), dir. Peter Sempel. 5/30-6/1 at 8: "Michel Auder: Selected Video Works 1970-91." 5/31 at 9:30: *Essential Cinema #45: Michael* (1924), dir. Carl Th. Dreyer. 6/1 at 5: *Essential Cinema #46: Prastankan* (1921), dir. Carl Th. Dreyer. 6/1, 2 at 7: *Premiere: Wedding Guests* (1990), dir. Niko Brucher. 6/1, 2: "Films of Barry Gerson."

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (941-1298). \$3. 5/28, 31 at 7:30: Screenings from the 1991 Hallwalls Video Witnesses Festival of New Journalism. A collection of new works by media artists, publis access producers, and independent individuals from the U.S., Latin America, and Asia. 5/28: *Direct Effect PSA Collection*; *C-Hundred* (Lancaster, PA); *Generation After Martial Law* (Taipei, Taiwan); *They Saw their Blood Flow, Testimonies From El Salvador* (Madison, WI); *Dirty Business: Food Exports to the U.S.* (Freedom, CA); *Grandparents for the Future—Protest at Canadea Site, NYState; NCNAG—Allegany County nonviolent Action Group* (Alfred, NY); *Walleye Warriors* (Milwaukee, WI). 5/31: *News Diaries #2: Burned by the News* (Buffalo, NY); *Do Y'All Know How to Play Dixie?* (NYC); *Manufacturing the Enemy: the Gulf Crisis T.V. Project* (NYC); *Coverup: Behind the Iran Contra Affair* (Santa Monica, CA).

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers \$3; members \$1.50. 6/4: *The Little Fugitive* (1955); *First Winter* (1986), dirs. Morris Engel and Ruth Orkin.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." \$5.50; students \$4; members free. 5/29: *L'Enfance De L'Art* (1988), dir. Francis Girod. With André Dussolier, Clotilde de Bayser, Anne-Marie Philipe, and Michel Bompoil.

GREATER PORT JEFFERSON ARTS COUNCIL—Theatre Three, 412 Main St., Port Jefferson. Free.

MOVIES

Through June: "Images of Jews in Hollywood: A Retrospective." 5/27 at 8: *His People* (1925), dir. Edward Sloman, with Joseph and Rudolph Schildkraut.

JAPAN SOCIETY—333 E. 47th St. (752-3015). \$6.50; members, senior citizens, and students \$5. 5/31-6/28: "Japanese Abroad." A series exploring the experiences Japanese in foreign countries. 5/31, 6/3: *The Dancer* (1989). 6/7: *Bwana Toshi* (1965). 6/14: *My Sweet Lahlaina* (1983). 6/21: *Young Guy in Rio* (1968). 6/24: *Invisible Citizen* (1983). 6/28: *Days of Waiting* (1990); *Yuki Shimoda: Asian American Actor* (1985).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). \$5. All shows start at 8 unless otherwise noted. Open screening: 16mm, 8mm, slide formats all available. 5/31: Open screening of super 8mm films. Bring and/or see films. 6/1: "René Viénet (France)/ Keith Sanborn." *La Dialectique Peut-Elle Casser Des Briques?* (can Dialectics Break Bricks?) Translation by Keith Sanborn, who will be present to discuss the film.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." Through May: *The Art of Indonesia*. "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through June at 4 & 6:30: *Impressionism and Post-Impressionism*.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Video Gallery:** **Titus Theater 1:** Through 8/18: "Fact/Fiction." An exhibition of 18 videotapes that challenge the traditional documentary genre. Ongoing series: "What's Happening?" A series of independent films on various social and political issues. 5/30: *On Borrowed Land* (1990), dir. Matthew Westfall. 5/28, 30: "A Tribute to Margaret J. Winkler," with highlights from various cartoon series distributed during the silent film era. 5/28, 31: *Felix the Cat* (1919-28), a salute to the early cartoon character with ten films and an introduction by John Canemaker.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—1 E. 53rd St. (752-7684). \$4.50; students \$3.50; under 13 and senior citizens \$2.50. Through 8/31: "A Salute to Monty Python." Through 6/1: A Python Potpourri: *Do Not Adjust Your Stocking* (1968); *Ripping Yarns: Roger of the Raj* (1979). 6/4-15: *Monty Python's Flying Circus* (1973), two films commissioned by West German television.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). \$6; members and students \$4; senior citizens \$3.50; under sixteen \$2.50. Call for times unless indicated. 5/24-30: *The British Animation Invasion* (1991). 5/31-6/10: *Cyrano De Bergerac* (1990).

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadows-Corona Park, Queens (718-592-2405). Free with museum admission. 5/18-6/13: "Recent German Film Series." 6/1: *Gnats' Stein's Clever Move* (1984). Through 6/12: "A Month of Movies." 5/29: *Un Chien Andalou* (1928); *Spirit Catcher: The Art of Betye Saar* (1978); *Works of Calder* (1950).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 6/16: "1991 Biennial Film and Video Programs." Times vary, call museum. A selection of tapes and videotapes that give an overview of recent developments in American independent film and video.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—Stone Cold. #2—Hudson Hawk. #3—Backdraft.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—A Rage in Harlem. #2—Mannequin Two: On the Move. #3—What About Bob? #4—Backdraft. #5—Drop Dead Fred. #6—Only the Lonely. #7—Switch. #8—FX2 - The Deadly Art of Illusion. #9—Stone Cold; Madonna: Truth or Dare.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Hudson Hawk. #2—Only the Lonely. #3—FX2 - The Deadly Art of Illusion; Stone Cold. #4—Switch; Mannequin Two: On the Move.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). Hudson Hawk; Stone Cold.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—Backdraft. #2—Hudson Hawk. #3—Stone Cold. #4—A Rage in Harlem; FX2.

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MOVIES

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—Thelma & Louise. #2—Backdraft. #3—Toy Soldiers. #4—Stone Cold. #5—What About Bob? #6—Out for Justice. #7—FX2 - The Deadly Art of Illusion. #8—A Rage in Harlem. #9—Madonna: Truth or Dare. #10—Hudson Hawk. #11—Only the Lonely. #12—Wild Hearts Can't Be Broken. #13—Toy Soldiers. #14—Drop Dead Fred.

BROOKLYN

AREA CODE 718

- 200. ALPINE—Fifth Ave. at 69th St. (748-4200).** #1—Only the Lonely. #2—Backdraft. #3—Switch. #4—Wild Hearts Can't Be Broken. #5—Mannequin Two: On the Move; A Kiss Before Dying. #6—Thelma & Louise. #7—Madonna: Truth or Dare.
- 203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070).** #1—Backdraft. #2—Switch; FX2 - The Deadly Art of Illusion.
- 204. CANARSIE—Ave. L at E. 93rd St. (251-0700).** #1—Wild Hearts Can't Be Broken. #2—Hudson Hawk. #3—FX2 - The Deadly Art of Illusion.
- 206. COBBLE HILL—Court St. at Butler St. (596-9113).** #1—What About Bob? #2—Thelma & Louise. #3—Only the Lonely.
- 208. COMMODORE—Broadway at Rodney St. (384-7259).** #1—Hudson Hawk. #2—Drop Dead Fred.
- 210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200).** #1—Hudson Hawk. #2—What About Bob? #3—Drop Dead Fred. #4—FX2 - The Deadly Art of Illusion. #5—Stone Cold.
- 211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700).** #1—Straight Out of Brooklyn. #2—A Rage in Harlem. #3—Hudson Hawk. #4—Stone Cold; FX2 - The Deadly Art of Illusion.
- 213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111).** #1—Thelma & Louise. #2—Switch. #3—Only the Lonely. #4—Backdraft.
- 214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588).** #1—Madonna: Truth or Dare. #2—Mannequin Two: On the Move; Stone Cold. #3—A Rage in Harlem; FX2 - The Deadly Art of Illusion. #4—Hudson Hawk. #5—Drop Dead Fred.
- 215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000).** #1—What About Bob? #2—FX2 - The Deadly Art of Illusion.
- 216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001).** #1—Wild Hearts Can't Be Broken. #2—What About Bob? #3—Madonna: Truth or Dare.
- 217. MARBORO—Bay Pkwy. at 69th St. (232-4000).** #1—Backdraft. #2—Hudson Hawk. #3—Only the Lonely. #4—Stone Cold; Mannequin Two: On the Move.
- 218. METROPOLITAN—392 Fulton St. (858-8580).** #1—FX2 - The Deadly Art of Illusion; Stone Cold. #2—A Rage in Harlem. #3—Hudson Hawk. #4—Straight Out of Brooklyn.
- 219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700).** #1—Thelma & Louise. #2—Backdraft. #3—Only the Lonely. #4—What About Bob? #5—Madonna: Truth or Dare. #6—Through 5/30: Dice Rules; Mannequin Two: On the Move. Beg. 5/31: Soapdish. #7—Hudson Hawk. #8—Switch. #9—Out for Justice; FX2 - The Deadly Art of Illusion.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Hudson Hawk. #2—Backdraft. #3—Drop Dead Fred. #4—Stone Cold. #5—FX2 - The Deadly Art of Illusion.

QUEENS

AREA CODE 718

- 300. ASTORIA—UA ASTORIA—(545-9470).** #1—Mannequin Two: On the Move; Stone Cold. #2—Drop Dead Fred. #3—Only the Lonely. #4—What About Bob? #5—Hudson Hawk. #6—Backdraft.
- 301. BAYSIDE—LOEWS BAY TERRACE—(428-4040).** #1—Wild Hearts Can't Be Broken. #2—Switch.
- 302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711).** #1—Thelma & Louise. #2—Through 5/30: Mannequin Two: On the Move; Madonna: Truth or Dare. Beg. 5/31: Soapdish. #3—Drop Dead Fred. #4—What About Bob?
- 303. CORONA—PLAZA—(639-7722).** #1—Backdraft.

304. DOUGLSTON—MOVIEWORLD—(423-7200). #1—Backdraft. #2—Hudson Hawk. #3—What About Bob? #4—Only the Lonely. #5—Drop Dead Fred. #6—FX2 - The Deadly Art of Illusion. #7—Through 5/30: Mannequin Two: On the Move; Stone Cold. Beg. 5/31: Soapdish.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—Drop Dead Fred. #2—A Rage in Harlem; Oscar. #3—FX2 - The Deadly Art of Illusion. #4—What About Bob?

306. FLUSHING—MAIN STREET—(268-3636). #1—What About Bob? #2—Oscar. #3—Stone Cold. #4—Switch.

307. FLUSHING—UA QUARTET—(359-6777). #1—Backdraft. #2—Only the Lonely. #3—FX2 - The Deadly Art of Illusion; Stone Cold. #4—Hudson Hawk.

308. FLUSHING—UTOPIA—(454-2323). #1—What About Bob? #2—Thelma & Louise.

309. FOREST HILLS—CINEMART—(261-2244). #1—The Silence of the Lambs. #2—Wild Hearts Can't Be Broken.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Madonna: Truth or Dare. #2—Through 5/30: Stone Cold; Mannequin Two: On the Move. Beg. 5/31: Ambition. #3—Out for Justice.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—Backdraft. #2—A Kiss Before Dying.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). Thelma & Louise.

313. FOREST HILLS—MIDWAY—(261-8572). #1—Hudson Hawk. #2—Only the Lonely. #3—Switch. #4—Dice Rules.

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—Hudson Hawk. #2—Drop Dead Fred. #3—What About Bob? #4—FX2 - The Deadly Art of Illusion. #5—Mannequin Two: On the Move; A Rage in Harlem.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—The Silence of the Lambs. #2—Backdraft. #3—Madonna: Truth or Dare. #4—Stone Cold. #5—Backdraft. #6—Only the Lonely. #7—Thelma & Louise.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—Hudson Hawk. #2—Drop Dead Fred.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Backdraft. #2—Stone Cold. #3—Oscar.

318. OZONE PARK—CROSSBAY—(848-1738). #1—Backdraft. #2—Thelma & Louise. #3—Drop Dead Fred.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—Only the Lonely. #2—Wild Hearts Can't Be Broken. #3—What About Bob? #4—Madonna: Truth or Dare; FX2 - The Deadly Art of Illusion. #5—Through 5/30: Switch. Beg. 5/31: Soapdish. #6—Hudson Hawk. #7—Stone Cold; Mannequin Two: On the Move.

320. REGO PARK—DRAKE—(457-4002). Dances With Wolves.

322. SUNNYSIDE—CENTER—(784-3050). #1—Hudson Hawk. #2—Only the Lonely.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Backdraft. #2—Stone Cold; FX2 - The Deadly Art of Illusion.

401. NEW DORP—HYLAN—(351-6601). #1—What About Bob? #2—Only the Lonely.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—Thelma & Louise. #2—Backdraft. #3—Switch; Madonna: Truth or Dare. #4—Only the Lonely. #5—FX2 - The Deadly Art of Illusion; Dice Rules. #6—Through 5/30: Stone Cold; Mannequin Two: On the Move. Beg. 5/31: Soapdish. #7—Hudson Hawk. #8—Drop Dead Fred. #9—What About Bob? #10—Wild Hearts Can't Be Broken.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Hudson Hawk. #2—Only the Lonely.

501. BELLMORE—MOVIES—(783-7200). Wild Hearts Can't Be Broken.

502. BETHPAGE—MID-ISLAND—(796-7500). Backdraft.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Stone Cold. #2—Backdraft. #3—Drop Dead Fred.

- #4—Dice Rules. #5—Switch. #6—Mannequin Two: On the Move. #7—Only the Lonely.
- 504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—What About Bob? #2—Stone Cold. #3—Wild Hearts Can't Be Broken. #4—Hudson Hawk.
- 505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—Backdraft. #2—Hudson Hawk. #3—Only the Lonely. #4—Madonna: Truth or Dare. #5—FX2 - The Deadly Art of Illusion; Stone Cold. #6—What About Bob? #7—Switch. #8—Thelma & Louise.
- 506. GLEN COVE—GLEN COVE**—(671-6668). #1—Drop Dead Fred. #2—Mannequin Two: On the Move; Stone Cold. #3—Hudson Hawk. #4—FX2 - The Deadly Art of Illusion. #5—Backdraft. #6—Only the Lonely?
- 507. GREAT NECK—SQUIRE**—(966-2020). #1—Backdraft. #2—Stone Cold; Mannequin Two: On the Move. #3—Switch.
- 508. HEWLETT—HEWLETT**—(791-6768). Defending Your Life.
- 509. HICKSVILLE—HICKSVILLE**—(931-0749). #1—Only the Lonely. #2—What About Bob?
- 510. LAWRENCE—LAWRENCE**—(371-0203). #1—A Kiss Before Dying. #2—A Rage in Harlem. #3—Stone Cold.
- 511. LEVITTOWN—LEVITTOWN**—(731-0516). #1—Oscar; Mr. & Mrs. Bridge. #2—The Grifters.
- 512. LEVITTOWN—LOEWS NASSAU SIX**—(731-5400). #1—Hudson Hawk. #2—What About Bob? #3—Wild Hearts Can't Be Broken. #4—FX2 - The Deadly Art of Illusion. #5—Madonna: Truth or Dare. #6—Thelma & Louise.
- 513. LONG BEACH—PARK AVENUE**—(432-0576). #1—Wild Hearts Can't Be Broken; Mannequin Two: On the Move. #2—FX2 - The Deadly Art of Illusion.
- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—Hudson Hawk. #2—FX2 - The Deadly Art of Illusion. #3—Dice Rules. #4—The Silence of the Lambs; Mannequin Two: On the Move. #5—Madonna: Truth or Dare. #6—Only the Lonely.
- 515. MALVERNE—TWIN**—(599-6966). #1—Dances With Wolves. #2—A Kiss Before Dying.
- 516. MANHASSET—MANHASSET**—(627-7887). #1—Defending Your Life. #2—Hudson Hawk. #3—Only the Lonely.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—Wild Hearts Can't Be Broken. #2—Thelma & Louise. #3—Backdraft. #4—Switch. #5—Hudson Hawk. #6—Only the Lonely. #7—Stone Cold; Mannequin Two: On the Move. #8—FX2 - The Deadly Art of Illusion; Drop Dead Fred. #9—Madonna: Truth or Dare.
- 519. MERRICK—MERRICK TWIN**—(546-1270). #1—What About Bob? #2—Backdraft.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—Switch. #2—Wild Hearts Can't Be Broken.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—A Kiss Before Dying; Defending Your Life. #2—Stone Cold.
- 522. PORT WASHINGTON—MOVIES**—(944-6200). #1—Wild Hearts Can't Be Broken. #2—Drop Dead Fred. #3—Stone Cold. #4—The Nasty Girl; Mannequin Two: On the Move. #5—The Field. #6—La Femme Nikita. #7—FX2 - The Deadly Art of Illusion.
- 523. SOUNDVIEW CINEMAS**—(944-3900). #1—Backdraft. #2—Madonna: Truth or Dare. #3—Dances With Wolves. #4—Switch. #5—Thelma & Louise. #6—What About Bob?
- 524. ROCKVILLE CENTRE—FANTASY**—(764-8000). #1—Backdraft. #2—Backdraft. #3—Thelma & Louise. #4—Wild Hearts Can't Be Broken. #5—What About Bob?
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—Drop Dead Fred. #2—Switch.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—What About Bob? #2—Object of Beauty.
- 527. SYOSSET—SYOSSET**—(921-5810). #1—Drop Dead Fred. #2—Hudson Hawk. #3—Switch.
- 528. SYOSSET—UA CINEMA 150**—(364-0700). Backdraft.

- 530. VALLEY STREAM—SUNRISE**—(825-5700). #1—Mannequin Two: On the Move; Madonna: Truth or Dare. #2—Stone Cold. #3—Drop Dead Fred. #4—What About Bob? #5—Out for Justice. #6—FX2 - The Deadly Art of Illusion. #7—Switch. #8—A Rage in Harlem. #9—Thelma & Louise. #10—The Five Heartbeats. #11—Backdraft. #12—One Good Cop. #13—Only the Lonely.
- 532. WESTBURY—DRIVE-IN**—(334-3400). #1—Stone Cold. #2—Only the Lonely. #3—Backdraft.
- 533. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—Home Alone; Sleeping With the Enemy. #2—Teenage Mutant Ninja Turtles II; Misery. #3—Wild Hearts Can't Be Broken. #4—A Kiss Before Dying. #5—The Silence of the Lambs. #6—Dances With Wolves.
- 534. WESTBURY—WESTBURY**—(333-1911). #1—Through 5/30: The Nasty Girl. Beg. 5/31: Soapdish. #2—Ju Dou. #3—Journey of Hope.

Suffolk County

- 600. BABYLON—BABYLON**—(669-3399). #1—Only the Lonely. #2—Stone Cold. #3—Hudson Hawk.
- 601. BABYLON—SOUTH BAY**—(587-7676). #1—Backdraft. #2—What About Bob?; Wild Hearts Can't Be Broken. #3—Mannequin Two: On the Move. #4—FX2 - The Deadly Art of Illusion.
- 603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—Thelma & Louise. #2—Madonna: Truth or Dare.
- 606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—Madonna: Truth or Dare. #2—Wild Hearts Can't Be Broken. #3—Switch. #4—Backdraft. #5—FX2 - The Deadly Art of Illusion. #6—Only the Lonely. #7—The Silence of the Lambs. #8—Hudson Hawk. #9—Thelma & Louise; Oscar. #10—Stone Cold; Mannequin Two: On the Move. #11—What About Bob? #12—Dice Rules; Drop Dead Fred.
- 608. COMMACK—MULTIPLEX**—(462-6953). #1—Dice Rules. #2—Stone Cold. #3—Switch. #4—A Rage in Harlem; Oscar. #5—Backdraft. #6—Only the Lonely. #7—Hudson Hawk. #8—Silence of the Lambs. #9—What About Bob?; Wild Hearts Can't Be Broken. #10—Thelma & Louise; Madonna: Truth or Dare. #11—One Good Cop; Mannequin Two: On the Move. #12—FX2 - The Deadly Art of Illusion; Drop Dead Fred.
- 610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—Backdraft. #2—Drop Dead Fred. #3—Wild Hearts Can't Be Broken. #4—What About Bob? #5—Mannequin Two: On the Move; Stone Cold. #6—FX2 - The Deadly Art of Illusion. #7—Only the Lonely. #8—Switch. #9—Thelma & Louise. #10—Hudson Hawk.
- 611. CORAM—PINE**—(698-6442). #1—Hudson Hawk. #2—Wild Hearts Can't Be Broken. #3—What About Bob? #4—Only the Lonely.
- 612. EAST HAMPTON—CINEMAS**—(324-0448). #1—Thelma & Louise. #2—Switch. #3—Hudson Hawk. #4—Madonna: Truth or Dare. #5—Only the Lonely.
- 613. ELWOOD—ELWOOD**—(499-7800). #1—What About Bob? #2—Switch.
- 616. HUNTINGTON—SHORE**—(421-5200). #1—Madonna: Truth or Dare. #2—Hudson Hawk. #3—Only the Lonely. #4—Thelma & Louise.
- 617. HUNTINGTON STATION—WHITMAN**—(423-1300). Backdraft.
- 618. ISLIP—ISLIP**—(581-5200). #1—Backdraft. #2—Only the Lonely. #3—Mannequin Two: On the Move; The Silence of the Lambs.
- 619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). #1—Only the Lonely. #2—What About Bob? #3—Backdraft. #4—Switch.
- 620. LINDENHURST—LINDENHURST**—(888-5400). Home Alone.
- 621. MATTITUCK—MATTITUCK**—(298-4405). #1—Only the Lonely. #2—Thelma & Louise. #3—Wild Hearts Can't Be Broken. #4—FX2 - The Deadly Art of Illusion.

- #5—Backdraft. #6—Hudson Hawk. #7—Mannequin Two: On the Move. #8—Stone Cold.
- 623. NORTHPORT—NORTHPORT**—(261-8600). Home Alone.
- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—Madonna: Truth or Dare. #2—What About Bob? #3—Only the Lonely. #4—Stone Cold; Mannequin Two: On the Move. #5—Wild Hearts Can't Be Broken. #6—Oscar; Hudson Hawk. #7—Dice Rules. #8—Backdraft. #9—Thelma & Louise. #10—FX2 - The Deadly Art of Illusion. #11—Switch. #12—Drop Dead Fred. #13—Hudson Hawk.
- 627. PORT JEFFERSON—TWIN**—(928-6555). #1—Switch. #2—La Femme Nikita; FX2 - The Deadly Art of Illusion.
- 630. SAG HARBOR—SAG HARBOR**—(725-0010). The Field.
- 631. SAYVILLE—SAYVILLE**—(589-0232). #1—Wild Hearts Can't Be Broken. #2—Drop Dead Fred. #3—Stone Cold.
- 633. SMITHTOWN—SMITHTOWN**—(265-1551). Home Alone.
- 634. SOUTHAMPTON—SOUTHAMPTON**—(283-1300). #1—Mannequin Two: On the Move; FX2 - The Deadly Art of Illusion. #2—Drop Dead Fred. #3—Backdraft. #4—What About Bob? #5—Stone Cold.
- 635. STONY BROOK—LOEWS**—(751-2300). #1—Hudson Hawk. #2—Wild Hearts Can't Be Broken. #3—FX2 - The Deadly Art of Illusion.
- 636. WEST ISLIP—TWIN**—(669-2626). #1—Wild Hearts Can't Be Broken; What About Bob? #2—FX2 - The Deadly Art of Illusion.
- 638. WESTHAMPTON—HAMPTON ARTS**—(288-2600). #1—Madonna: Truth or Dare. #2—What About Bob?
- 639. WESTHAMPTON—WESTHAMPTON**—(288-1500). Hudson Hawk.

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(234-7300). #1—Hudson Hawk. #2—Switch.
- 702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—Hudson Hawk. #2—Drop Dead Fred. #3—Switch.
- 703. GREENBURGH—CINEMA 100**—(946-4680). #1—Thelma & Louise. #2—Wild Hearts Can't Be Broken.
- 704. HARRISON—CINEMA**—(835-5952). Sleeping With the Enemy; Object of Beauty.
- 705. HARTSDALE—CINEMA**—(428-2200). #1—Backdraft. #2—Madonna: Truth or Dare. #3—FX2 - The Deadly Art of Illusion. #4—Only the Lonely.
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—What About Bob? #2—Thelma & Louise. #3—Switch; Mannequin Two: On the Move. #4—Dice Rules; Stone Cold. #5—FX2 - The Deadly Art of Illusion. #6—Madonna: Truth or Dare. #7—Hudson Hawk. #8—Backdraft. #9—Only the Lonely. #10—Drop Dead Fred.
- 707. LARCHMONT—PLAYHOUSE**—(834-3001). Thelma & Louise.
- 708. MAMARONECK—PLAYHOUSE**—(698-2200). #1—Only the Lonely. #2—Hudson Hawk. #3—Switch. #4—Through 5/30: Stone Cold; Mannequin Two: On the Move. Beg. 5/31: Ambition.
- 709. MOUNT KISCO—MOUNT KISCO**—(666-6900). #1—Wild Hearts Can't Be Broken. #2—Backdraft. #3—FX2 - The Deadly Art of Illusion. #4—Mannequin Two: On the Move. #5—What About Bob?; Only the Lonely.
- 714. PEEKSKILL—BEACH**—(737-6262). #1—Hudson Hawk. #2—Only the Lonely. #3—FX2 - The Deadly Art of Illusion. #4—Wild Hearts Can't Be Broken.
- 715. PEEKSKILL—WESTCHESTER MALL**—(528-8822). #1—Oscar. #2—Mannequin Two: On the Move. #3—What About Bob? #4—Drop Dead Fred; A Kiss Before Dying.

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- 716. PELHAM—PICTURE HOUSE**—(738-3160). *A Kiss Before Dying*.
- 718. RYE—RYE RIDGE**—(939-8177). #1—*What About Bob?* #2—*Backdraft*.
- 719. SCARSDALE—FINE ARTS**—(723-6699). *La Femme Nikita*.
- 722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—*What About Bob?* #2—*A Rage in Harlem*. #3—*Oscar*; *Wild Hearts Can't Be Broken*. #4—*Thelma & Louise*; *Mannequin Two: On the Move*.
- 723. YONKERS—MOVELAND**—(793-0002). #1—*Dice Rules*. #2—*Backdraft*. #3—*Only the Lonely*. #4—*Through 5/30: Stone Cold*. Beg. 5/31: *Soapdish*. #5—*Madonna: Truth or Dare*. #6—*FX2 - The Deadly Art of Illusion*.
- 724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-0220). #1—*Backdraft*. #2—*Thelma & Louise*. #3—*Switch*. Beg. 5/31: *FX2 - The Deadly Art of Illusion*. #4—*Madonna: Truth or Dare*. #5—*Stone Cold*. #6—*Only the Lonely*. #7—*Hudson Hawk*.

Rockland County

- 753. NANUET—MOVIES**—(623-0211). #1—*What About Bob?* #2—*Switch*. #3—*Oscar*. #4—*Mortal Justice*. #5—*Madonna: Truth or Dare*.
- 755. NEW CITY—CINEMA 6**—(634-5100). #1—*What About Bob?* #2—*Hudson Hawk*. #3—*Backdraft*. #4—*Thelma & Louise*. #5—*Wild Hearts Can't Be Broken*. #6—*Switch*; *Teenage Mutant Ninja Turtles II*; *FX2 - The Deadly Art of Illusion*.
- 756. NEW CITY—UA CINEMA 304**—(634-8200). #1—*Through 5/30: Defending Your Life*; *Stone Cold*. Beg. 5/31: *Ambition*. #2—*Only the Lonely*.
- 757. NYACK—CINEMA EAST**—(358-6631). *Only the Lonely*.
- 759. PEARL RIVER—CENTRAL**—(735-2530). #1—*What About Bob?* #2—*Stone Cold*.
- 760. PEARL RIVER—PEARL RIVER**—(735-6500). *Hudson Hawk*.
- 764. LAFAYETTE**—(357-6030). *Wild Hearts Can't Be Broken*.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD**—(775-0070). #1—*Backdraft*. #2—*Wild Hearts Can't Be Broken*.
- 801. DANBURY CINE**—(743-2200). #1—*Thelma & Louise*. #2—*What About Bob?* #3—*Switch*.
- 802. DANBURY—CINEMA**—(748-2923). #1—*Only the Lonely*. #2—*FX2 - The Deadly Art of Illusion*.
- 803. DANBURY—PALACE**—(748-7496). #1—*Stone Cold*. #2—*Hudson Hawk*. #3—*Drop Dead Fred*; *Mannequin Two: On the Move*.
- 805. FAIRFIELD—COMMUNITY**—(255-6555). #1—*Wild Hearts Can't Be Broken*. #2—*Drop Dead Fred*.
- 807. GREENWICH—CINEMA**—(869-6030). #1—*Backdraft*. #2—*Wild Hearts Can't Be Broken*.
- 808. GREENWICH—PLAZA**—(869-4030). #1—*Switch*. #2—*Only the Lonely*. #3—*Defending Your Life*.
- 809. NEW CANAAN—PLAYHOUSE**—(966-0600). #1—*Switch*. #2—*Wild Hearts Can't Be Broken*.
- 810. NORWALK—CINEMA**—(838-4504). #1—*FX2 - The Deadly Art of Illusion*. #2—*Stone Cold*; *Switch*.
- 813. SOUTH NORWALK—SONO**—(866-9202). *Through 6/3: Rosenkrantz & Guildenstern Are Dead*. 5/31-6/3: *Vincent & Theo*. 6/4-6: *Mr. & Mrs. Bridge*.
- 815. STAMFORD—AVON**—(324-9205). #1—*Stone Cold*. #2—*FX2 - The Deadly Art of Illusion*.
- 816. STAMFORD—CINEMA**—(324-3100). #1—*The Silence of the Lambs*. #2—*Mannequin Two: On the Move*. #3—*Hudson Hawk*; *Drop Dead Fred*.
- 817. STAMFORD—RIDGWAY**—(323-5000). #1—*What About Bob?* #2—*Thelma & Louise*.

- 818. STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—*Wild Hearts Can't Be Broken*. #2—*Drop Dead Fred*. #3—*What About Bob?* #4—*Stone Cold*. #5—*Hudson Hawk*. #6—*FX2 - The Deadly Art of Illusion*; *Mannequin Two: On the Move*.
- 819. TRUMBULL—CINEMA**—(374-0462). #1—*What About Bob?* #2—*Switch*. #3—*Mannequin Two: On the Move*; *Hudson Hawk*.
- 820. WESTPORT—FINE ARTS**—(227-3324). #1—*Only the Lonely*. #2—*Madonna: Truth or Dare*. #3—*Hudson Hawk*. #4—*What About Bob?*
- 821. WESTPORT—POST**—(227-0500). *Backdraft*.
- 822. WILTON—CINEMA**—(762-5678). *Thelma & Louise*.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN CINEMA FIVE**—(997-6873). #1—*Madonna: Truth or Dare*. #2—*Mannequin Two: On the Move*. #3—*Only the Lonely*. #4—*FX2 - The Deadly Art of Illusion*; *Stone Cold*. #5—*Hudson Hawk*; *Backdraft*.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—*Backdraft*. #2—*Backdraft*. #3—*Drop Dead Fred*. #4—*A Rage in Harlem*. #5—*FX2 - The Deadly Art of Illusion*. #6—*Hudson Hawk*. #7—*Stone Cold*. #8—*Switch*. #9—*Only the Lonely*; *Thelma & Louise*.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—*Hudson Hawk*. #2—*A Rage in Harlem*; *Switch*. #3—*Thelma & Louise*. #4—*Only the Lonely*. #5—*Toy Soldiers*; *Mannequin Two: On the Move*. #6—*Oscar*. #7—*Wild Hearts Can't Be Broken*. #8—*Drop Dead Fred*.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—*Stone Cold*. #2—*Out for Justice*. #3—*Madonna: Truth or Dare*. #4—*FX2 - The Deadly Art of Illusion*. #5—*Backdraft*. #6—*What About Bob?*
- 907. WEST NEW YORK—MAYFAIR**—(865-2010). *Sleeping With the Enemy*; *Mortal Justice*.
- 908. UNION CITY—SUMMIT THEATER**—(865-2886). #1—*A Kiss Before Dying*; *The Silence of the Lambs*. #2—*Mortal Justice*; *Dances With Wolves*; *Teenage Mutant Ninja Turtles II*.

Essex County

- 910. BLOOMFIELD—CENTER**—(748-7900). *Madonna: Truth or Dare*.
- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—*Hudson Hawk*; *A Rage in Harlem*. #2—*Stone Cold*.
- 912. CEDAR GROVE—CINEMA 23**—(857-0877). #1—*Drop Dead Fred*. #2—*Wild Hearts Can't Be Broken*. #3—*FX2 - The Deadly Art of Illusion*. #4—*GoodFellas*; *Switch*. #5—*Mannequin Two: On the Move*; *Teenage Mutant Ninja Turtles II*.
- 916. MILLBURN—MILLBURN**—(376-0800). #1—*Backdraft*. #2—*Only the Lonely*.
- 917. MONTCLAIR—CLARIDGE**—(746-5564). #1—*What About Bob?* #2—*Thelma & Louise*. #3—*Backdraft*.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—*Mannequin Two: On the Move*. #2—*Wild Hearts Can't Be Broken*; *The Five Heartbeats*. #3—*FX2 - The Deadly Art of Illusion*; *Home Alone*.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—*Hudson Hawk*. #2—*Only the Lonely*. #3—*Madonna: Truth or Dare*.
- 922. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—*Only the Lonely*. #2—*Madonna: Truth or Dare*. #3—*Switch*; *FX2 - The Deadly Art of Illusion*.

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). *What About Bob?*
- 931. CRANFORD—CRANFORD**—(276-9120). #1—*Thelma & Louise*. #2—*Backdraft*.

- 932. ELIZABETH—ELMORA**—(352-3483). *Stone Cold*; *Mermaids*.
- 933. LINDEN—LINDEN FIVE**—(925-9787). #1—*Backdraft*. #2—*Hudson Hawk*. #3—*Only the Lonely*. #4—*Wild Hearts Can't Be Broken*. #5—*FX2 - The Deadly Art of Illusion*; *Stone Cold*.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). *La Femme Nikita*.
- 936. UNION—UNION**—(686-4373). #1—*Stone Cold*; *Mannequin Two*. #2—*Wild Hearts Can't Be Broken*.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—*Stone Cold*. #2—*Hudson Hawk*. #3—*Only the Lonely*.
- 938. WESTFIELD—TWIN**—(654-4720). #1—*What About Bob?* #2—*Wild Hearts Can't Be Broken*.

Bergen County

- 950. BERGENFIELD—CINEMA 5**—(385-1600). #1—*Mannequin Two: On the Move*. #2—*Stone Cold*. #3—*FX2 - The Deadly Art of Illusion*. #4—*Drop Dead Fred*; *Wild Hearts Can't Be Broken*. #5—*Hudson Hawk*.
- 951. CLOSTER—CLOSTER**—(768-8800). *Backdraft*.
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—*Backdraft*. #2—*Hudson Hawk*. #3—*Thelma & Louise*. #4—*Stone Cold*; *FX2 - The Deadly Art of Illusion*.
- 953. EMERSON—QUAD**—(261-1000). #1—*Backdraft*. #2—*FX2 - The Deadly Art of Illusion*. #3—*Madonna: Truth or Dare*. #4—*Wild Hearts Can't Be Broken*; *Home Alone*.
- 956. FORT LEE—LINWOOD**—(944-6900). #1—*Only the Lonely*. #2—*Switch*. Beg. 5/31: *Mannequin Two: On the Move*.
- 958. OAKLAND—TWIN**—(337-4478). #1—*Hudson Hawk*. #2—*What About Bob?*
- 960. PARAMUS—BERGEN MALL**—(845-4449). *Dances With Wolves*.
- 961. PARAMUS—ROUTE 4**—(487-7909). #1—*Backdraft*. #2—*Mannequin Two: On the Move*; *The Silence of the Lambs*. #3—*Switch*. #4—*Dice Rules*. #5—*Drop Dead Fred*. #6—*Hudson Hawk*. #7—*Madonna: Truth or Dare*. #8—*FX2 - The Deadly Art of Illusion*. #9—*Thelma & Louise*.
- 962. PARAMUS—ROUTE 17**—(843-3830). #1—*Wild Hearts Can't Be Broken*. #2—*What About Bob?* #3—*Stone Cold*; *A Kiss Before Dying*.
- 964. RAMSEY—LOEWS INTERSTATE**—(327-0158). #1—*Wild Hearts Can't Be Broken*. #2—*Backdraft*.
- 965. RIDGEFIELD—PARK 10**—(440-6661). #1—*Backdraft*. #2—*What About Bob?* #3—*Mannequin Two: On the Move*; *Stone Cold*. #4—*Only the Lonely*. #5—*Madonna: Truth or Dare*. #6—*Drop Dead Fred*. #7—*Hudson Hawk*. #8—*FX2 - The Deadly Art of Illusion*. #9—*Thelma & Louise*. #10—*Wild Hearts Can't Be Broken*.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). #1—*Mortal Justice*.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—*Only the Lonely*. #2—*Drop Dead Fred*. #3—*Mannequin Two: On the Move*; *Stone Cold*. #4—*Madonna: Truth or Dare*.
- 968. RUTHERFORD—WILLIAMS**—(933-3700). #1—*Wild Hearts Can't Be Broken*. #2—*What About Bob?* #3—*Stone Cold*.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—*What About Bob?* #2—*One Good Cop*. #3—*Oscar*; *Wild Hearts Can't Be Broken*.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—*What About Bob?* #2—*Switch*. #3—*Only the Lonely*. #4—*Thelma & Louise*.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-2221). #1—*What About Bob?* #2—*Thelma & Louise*; *Oscar*. #3—*Teenage Mutant Ninja Turtles II*.
- 972. WESTWOOD—PASCACK**—(664-3200). #1—*Only the Lonely*. #2—*Through 5/30: Mannequin Two: On the Move*; *Stone Cold*. Beg. 5/31: *Ambition*. #3—*Switch*. #4—*Hudson Hawk*.

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be inappropriate for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
NC-17:	No children under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of codding; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. 14

AMBITION—(1 hr. 40 min.; 1991) A frustrated young writer (Lou Diamond Phillips) attempts to launch his writing career with a sensationalist exposé of "The Valentine's Day Slasher"—now out on parole. As he insinuates himself into the murderer's life, he discovers his own latent criminal tendencies and unscrupulousness. R. 708, 756

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The asstringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vaingrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. 9, 50

BACKDRAFT—(2 hr. 15 min.; 1991) Reviewed in this issue. R. 5, 19, 19, 25, 41, 53, 53, 68, 89, 91, 150, 152, 157, 160, 200, 203, 213, 217, 219, 222, 300, 303, 304, 311, 315, 315, 317, 406, 502, 503, 505, 506, 517, 519, 523, 524, 524, 528, 530, 532, 606, 608, 610, 617, 618, 619, 621, 625, 634, 706, 709, 718, 723, 724, 755, 800, 821, 900, 902, 902, 905, 917, 931, 951, 952, 953, 961, 964

THE BALLAD OF THE SAD CAFE—(1 hr. 30 min.; 1991)

This adaptation of Carson McCullers's famous 1941 story is awkward and puzzling. McCullers writes with an entrancing plainness and an entrancing oddity, as if she were just talking in your ear, but the movie never finds a comfortable tone. Its greatest interest is Vanessa Redgrave as the classic McCullers's creation Miss Amelia. Southern landowner and moonshiner, an amazon every bit as strong as a man, Miss Amelia rules over the town in bitter chastity, half witch, half ungracious goddess. Redgrave is strikingly odd, but things take a turn for the worse when Cork Hubbert enters, as Amelia's wandering cousin, Lymon, a tiny hunchback with a broad streak of self-pity. Hubbert has a rasping voice and a razory laugh, and he's busy and theatrical in the worst way. Miss Amelia takes a shine to Cousin Lymon. But suddenly, her handsome husband of ten years ago, Marvin Macy (Keith Carradine), a man she humiliated, refusing to sleep with him, returns to claim his revenge. And then Lymon falls in love with him, and the two of them set about destroying Miss Amelia. There is an epic fistfight between Marvin and Amelia, a scene that goes on forever, senselessly, bloodily, the man and woman flailing away at each other. In the end, we can't tell whether to take *The Ballad of the Sad Cafe* realistically or mythically, and we suspect the filmmakers didn't know either. Directed by Simon Calow. (5/27/91) NR. 3

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, an English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual depravity. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. 3

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Tremendous realism, tremendous emotion, crowds, torches, battles, smoke, falling bodies . . . my God, it's overblown. The size of the production is out of all proportion to the fragile theatrical conceits at the heart of the play. And Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. His oversize nose couldn't have slowed him down; a woman would have to be mad to want mousy little Christian (Vincent Perez) rather than him. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. 81

DADDY NOSTALGIA—(1 hr. 45 min.; 1990) In Bertrand Tavernier's new film, Dirk Bogarde, 70, plays a selfish man who's dying and wants to hold on to the pleasures of his life. In his little villa in the south of France, he seeks reconciliation with the grown-up screenwriter daughter (Jane Birkin) he has always slighted. The movie, a "chamber film"—all little scenes and undertones—is too thin and too complacently literary, but Bogarde's work is startling. He is so intense that he is rather racking to watch. At first Bogarde seems buried within himself, showing only Daddy's humiliation at being tired all the time. But the man under the invalid slowly comes into focus. He's not meant to be a profound figure—only a pleasure-loving, fastidious man. His irritable daughter could be the product of his feeling for beauty extended into a more independent and creative life. There's a good scene in which he says that life was "sweeter when there were servants," and Jane Birkin loses her temper. His remark "You have to look at beauty as if you were looking at

it for the first time" will stand as an aesthete's brutally pragmatic advice to a sadly polluted world. Written by Colo Tavernier O'Hagan. (4/29/91) NR. 14, 46

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic. But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. This is a movie about land—turf, finally, which is what the Indians had and the whites wanted. With Mary McDonnell. (11/19/90) PG-13. 42, 907

DEFENDING YOUR LIFE—(1 hr. 50 min.; 1991) A lethargic and depressed after-death comedy from Albert Brooks, who was once a promising director of satire. In Judgment City, a sterile purgatory with manicured lawns, Daniel Miller (Brooks), is put on trial. With judges and attorneys, he examines scenes from his life projected on a screen, quintessential moments of defeat in which, say, he allowed himself to be bested by a schoolyard bully or failed to invest in a company that later became profitable. Was his life dominated by fears? Is Rose Franzblau or Joyce Brothers available for the answer? How about Dr. Ruth? If Daniel can prove that he conquered fear, he goes on to a higher form of existence in which humans get to use a larger portion of their brains. If he is found guilty of cowardice, he is sent back to Earth for another try, presumably with the same inadequate gray matter. One waits for an explosion of joking, but it never comes. Brooks is in dead earnest about all this. Death is a long therapy session—the lesson of the movie is "We have to seize the day." The production is huge, expensive, and soporific, with crowds of zombies in hospital robes filing about the sterile corridors. *Defending Your Life* doesn't seem like a comic's film, but it's not a moralist's film either. What, for instance, is wrong with being sent back to Earth? More life is what most of us want. With Meryl Streep, Rip Torn, and Lee Grant. (4/8/91) PG. 14, 55, 79, 508, 521, 756, 808

DICE RULES—(1 hr. 27 min.; 1991) Nearly a year after its scheduled release, Andrew Dice Clay's controversial concert film arrives at last—and insults just about everyone. NC-17. 33, 219, 313, 406, 503, 514, 606, 625, 706, 961

DROP DEAD FRED—(1 hr. 38 min.; 1991) After a series of unfortunate, unfair, and unnecessary events, Elizabeth's life is further complicated by the reemergence of her imaginary childhood friend. PG-13. 9, 19, 33, 60, 83, 152, 160, 208, 210, 214, 222, 300, 302, 304, 305, 314, 316, 318, 406, 503, 517, 522, 524, 527, 530, 606, 608, 610, 625, 631, 702, 706, 715, 803, 805, 816, 902, 904, 912, 950, 961, 965, 967

DROWNING BY NUMBERS—(1 hr. 54 min.; 1991) One by one, three generations of unsatisfied Cissie Colpits plot to send their husbands to watery graves. Written and directed by Peter Greenaway, with Joan Plowright, Juliet Stevenson, and Joely Richardson. NR. 3, 38

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three

women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. 13

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue*. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. 3, 43, 627

FX2—THE DEADLY ART OF ILLUSION—(1 hr. 47 min.; 1991) Bryan Brown and Brian Dennehy are back as a high-tech wizard and a private eye, bringing a would-be killer to justice. PG-13. 7, 18, 24, 36, 52, 85, 152, 155, 157, 160, 203, 204, 211, 214, 215, 218, 219, 222, 304, 305, 307, 314, 319, 400, 406, 505, 506, 512, 513, 514, 517, 522, 530, 601, 606, 608, 610, 621, 625, 627, 634, 635, 636, 705, 706, 709, 714, 723, 724, 755, 802, 810, 815, 818, 900, 902, 905, 912, 918, 922, 933, 950, 952, 953, 961, 965

HANGIN' WITH THE HOMEBOYS—(1 hr. 29 min.; 1991) A night on the town with four rowdy guys from the South Bronx gives a candid look into their thoughts on everything from women and sex to ethnic pride. Directed by Joseph Vasquez. R. 18, 62

HERDSMEN OF THE SUN—(52 min.; 1988) Werner Herzog directs an expressionistic view of the Wodaabe nomads of the southern Sahara, focusing on an annual beauty contest staged by the men of the tribe and judged by the women. NR. 4

HUDSON HAWK—(1 hr. 35 min.; 1991) Reviewed in this issue. R. 7, 18, 60, 150, 155, 156, 160, 204, 208, 210, 211, 214, 217, 219, 222, 300, 304, 307, 314, 316, 319, 406, 500, 504, 505, 506, 512, 516, 517, 527, 600, 606, 608, 610, 611, 612, 616, 625, 625, 639, 700, 702, 706, 708, 724, 755, 803, 816, 818, 819, 900, 904, 920, 933, 937, 950, 952, 961, 972

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13. 12, 19, 38, 51, 87

JOURNEY OF HOPE—(1 hr. 45 min.; 1990) Barry Levinson and Mark Johnson directed and produced this year's winner of the Academy Award for Best Foreign Film, the true story of a Turkish family's emigration to Switzerland in search of a better life. NR. 14, 534

★JU DOU—(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that

puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. 81, 534

A KISS BEFORE DYING—(1 hr. 40 min.; 1991) Ellen (Sean Young) knew that her husband was good-looking, charming, and ambitious. But she never suspected that Jonathan's (Matt Dillon) winsome façade hid a serial killer. R. 31, 200, 311, 601, 521, 533, 715, 907, 962

LOVE WITHOUT PITY—(1 hr. 35 min.; 1991) Reviewed in this issue. R. 55

★MADONNA: TRUTH OR DARE—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-vérité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. 9, 19, 19, 26, 42, 64, 85, 152, 160, 200, 214, 216, 219, 302, 310, 315, 319, 406, 505, 512, 514, 517, 523, 530, 603, 606, 608, 612, 616, 625, 638, 705, 706, 723, 724, 753, 820, 900, 905, 910, 920, 922, 953, 961, 965, 967

MANNEQUIN TWO: ON THE MOVE—(1 hr. 35 min.; 1991) William Ragsdale falls in love with a beautiful department-store mannequin who comes to life. Now who's the dummy here? 7, 20, 33, 48, 152, 200, 217, 219, 304, 310, 314, 319, 406, 503, 506, 507, 513, 514, 517, 522, 530, 601, 606, 608, 618, 621, 634, 706, 708, 709, 715, 722, 803, 816, 818, 819, 900, 904, 912, 936, 956, 961, 965, 967

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan. She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. 533

★MR. & MRS. BRIDGE—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Praver Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. 511, 813

★THE NASTY GIRL—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. The girl of the title (Lena Stolze) is the cherished daughter of a lower-middle-class family in Bavaria, a wide-eyed, pig-tailed little darling and teacher's pet (literally—she marries the teacher). Inspired, no doubt, by everyone's approval, Sonja develops a stubborn and mischievous streak. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naive and youthfully egotistical to stop. The German

director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. 81, 522, 534

NEW JACK CITY—(1 hr. 37 min.; 1991) A violent and lurid work in which "moral" messages (warnings against drugs) are part of the general clamor. Mario Van Peebles's movie, set in Harlem, uses degradation and sadism both to horrify and to excite us. Early on, the brutalities of a drug gang taking over Harlem are so flippantly presented (with rap music adding pulse to the shocks) that one might well think the director was urging on the brutality. In other words, the movie goes as far as it can in selling "New Jack" culture—the violent urban street life—and even further in punishing anyone who gets caught up in it. Nothing in the movie makes much sense physically—the cutting is so rapid that we can't see what's happening in action sequences—but there are traces of wit, and some of the actors, especially Wesley Snipes as a drug kingpin and Ice T and Judd Nelson as tough cops, get so deep into their roles that they are very moving. (4/15/91) R. 37

NOIR ET BLANC—(1 hr. 20 min.; 1991) Claire Devers directs a disturbing film about masochism inspired by *Desire* and *The Black Massacre*, a short story by Tennessee Williams. NR. 11

★THE OBJECT OF BEAUTY—(1 hr. 41 min.; 1991) Jake (John Malkovich), an arrogant but nearly impeccable young investor, and Tina (Andie MacDowell), a boozy beauty with an Imelda-like craving for shoes, are living high in a posh London hotel without funds. They intend to sell their one object of value, a tiny phallic bronze head sculpted by Henry Moore, but a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches it from their hotel room. The movie, concocted by Michael Lindsay-Hogg, is a comedy of manners doubling as a moral fable, and most of it is very pleasing. Playing a well-dressed young hustler, Malkovich—he of the high forehead and pursed lips—manages to be skunk-like yet likable; it's his sexiest performance yet. Andie MacDowell has recovered the oddity—the delayed focus, the rapt fullness—that was so fascinating in *sex, lies, and videotape*. Jake and Tina are useless creatures, but we feel tender toward them. In a way, they are idealists: Devoted to luxury, they refuse to accept that life can be anything but witty and beautiful. With Bill Paterson and Joss Ackland. (4/15/91) R. 10, 38, 526, 704

ONE GOOD COP—(1 hr. 47 min.; 1991) Detective Artie Lewis (Michael Keaton) faces the moral dilemma of his career when he is unexpectedly left in charge of his partner's three young daughters. R. 969

ONLY THE LONELY—(2 hrs.; 1991) Officer Danny Muldoon (John Candy) has found true love at last. But first he must get rid of the overbearing woman he lives with—his mother. With Ally Sheedy and Maureen O'Hara. PG-13. 12, 19, 22, 33, 61, 80, 152, 155, 160, 200, 206, 217, 219, 300, 304, 307, 313, 315, 319, 322, 401, 406, 500, 503, 505, 506, 514, 516, 517, 530, 532, 600, 606, 608, 610, 611, 612, 616, 618, 619, 625, 705, 706, 708, 709, 714, 723, 724, 756, 757, 802, 808, 900, 902, 904, 916, 920, 922, 933, 937, 956, 965, 967, 970

OPENING NIGHT—(2 hrs. 24 min.; 1991) John Cassavetes's film features Gena Rowlands as an actress thrown into a mid-life crisis by the death of an admiring fan. PG-13. NR. 55

OSCAR—(1 hr. 49 min.; 1991) Mafia capo "Snaps" Provolone is going straight. But after a day with crooked bankers, overzealous cops, and his unpredictable daughter, Snaps realizes that life by the book isn't as easy as he thought. A slapstick comedy with Sylvester Stallone, Ornella Muti, and Tim Curry. PG. 305, 306, 317, 606, 608, 625, 715, 722, 753, 904, 969, 971

OUT FOR JUSTICE—(1 hr. 30 min.; 1991) In Steven Seagal's latest action film, he plays a cop battling his boyhood rival in a fight to save a neighborhood. R. 7, 33, 160, 310, 530, 905

PARIS IS BURNING—(1 hr. 18 min.; 1991) Jennie Livingston's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed

dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "reallness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The reallness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heart-breaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. 1

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. 3

A RAGE IN HARLEM—(1 hr. 55 min.; 1991) In 1956, the Harlem dance halls may have been swinging, but the churchgoing Jackson (Gregory Hines) didn't know excitement until a beautiful con woman (Robin Givens) drew him into her game. With Danny Glover. R. 6, 18, 26, 32, 89, 152, 157, 160, 211, 218, 305, 314, 510, 530, 722, 902, 904, 911

★ THE SILENCE OF THE LAMBS—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The movie is a dream with no way out but the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. 18, 36, 309, 315, 514, 533, 606, 608, 618, 907, 961

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist. In their luxurious but sterile Cape Cod beach house the husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her with the "Dies Irae" section from Berlioz's *Symphonic Fantastique* playing in the background. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive and to come after her. (3/4/91) R. 533, 704, 907

SOAPDISH—(1 hr. 40 min.; 1991) A comical look behind the scenes of *The Sun Also Sets*, a fictional daytime soap opera trying to boost its ratings with a little scandal. With Sally Fields, Kevin Kline, and Robert Downey Jr. PG-13. 18, 24, 64, 79, 219, 302, 304, 534, 723

SPARTACUS—(3 hrs. 17 min.; 1960) As spectacle, this restored 1960 epic doesn't compare with *Lawrence of Arabia*—it lacks formal beauty, formal interest. But it's a violent and witty big-Hollywood bash, with some mordant scenes—an inside joke that everyone can take part in. The movie, written by Dalton Trumbo, who adapted Howard Fast's novel, is ostensibly a celebration of the slave revolt led by the gladiator Spartacus (Kirk Douglas) near the end of the Roman Republic. Yet the scenes of the liberated slave

community in the hills, all goodness and communal festivity, are boring in the extreme, and the stuff with the wicked, decadent Romans, luxuriating in their kitschy-beautiful city (Hearst's San Simeon was used as a set), are deliciously entertaining. The British actors playing the Romans walk away with the show. There is the great Laurence Olivier as Crassus, the instinctively authoritarian Roman senator who wants to crush the democratic elements in the Republic as well as the slave revolt; Charles Laughton as his opponent, Gracchus, a sort of corrupt liberal senator; and Peter Ustinov as an obsequious trainer of gladiators (Ustinov wrote much of his own part). Stanley Kubrick, who took over the production when Douglas fired the original director, Anthony Mann, seems to undermine the meanings that Trumbo and Fast put into the screenplay. With a great scene of revolt led by Woody Strode, who throws his gladiator's trident right at the camera. Excruciating music by Alex North. (5/13/91) PG-13. 38

STONE COLD—(1 hr. 30 min.; 1991) Former linebacker Brian Bosworth debuts as a cop who goes undercover to expose a biker gang gone bad. R. 5, 19, 20, 24, 31, 52, 68, 91, 150, 152, 155, 156, 157, 160, 211, 214, 217, 218, 222, 300, 304, 306, 307, 315, 317, 319, 400, 503, 504, 507, 510, 517, 522, 530, 600, 606, 608, 610, 621, 625, 631, 634, 706, 708, 723, 724, 756, 759, 803, 810, 815, 818, 902, 905, 911, 932, 933, 936, 950, 952, 962, 965, 967, 968, 972

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. 10, 49, 87, 211, 218

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Directed by Cynthia Scott. PG. 63

SWITCH—(1 hr. 42 min.; 1991) Blake Edwards's latest may have a wild, juicy premise—a male-chauvinist porker (Perry King) is murdered by three of his ex-girlfriends and reincarnated in the body of a woman (Ellen Barkin)—but it's one of the squarest movies made in years. For all his sexual riffing, Edwards has utterly conventional ideas about what men and women are. What he's done in this movie is impose role-reversal jokes, some good, some bad, onto retro stereotypes. With Jimmy Smits. (5/20/91) R. 10, 19, 26, 37, 44, 66, 152, 155, 200, 203, 213, 219, 301, 306, 313, 319, 406, 503, 505, 507, 517, 520, 523, 524, 527, 530, 606, 608, 610, 612, 613, 619, 625, 627, 700, 702, 706, 708, 724, 753, 755, 801, 808, 809, 810, 819, 902, 904, 912, 922, 956, 961, 970, 972

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tilla Chelton. NR. 3, 43

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE—(1 hr. 28 min.; 1991) Your favorite reptiles are back. This time, the fearsome four take on the evil Foot gang and other mutant villains, heading off an environmental disaster in New York City. PG. 533, 755, 907, 912, 971

THELMA & LOUISE—(2 hrs. 8 min.; 1991) A bored housewife, a harried waitress, and a '66 T-Bird convertible on a getaway weekend become embroiled in a cross-country chase and discover themselves somewhere in honky-tonk Arkansas. With Geena Davis and Susan Sarandon. R. 9, 9, 24, 40, 62, 85, 160, 200, 206, 213, 219, 302, 308, 312, 315, 318, 406, 512, 517, 523, 524, 530, 603, 606, 608, 610, 612, 616, 621, 625, 703, 706, 707, 722, 724, 755, 801, 817, 822, 902, 904, 917, 952, 961, 965, 970, 971

TOY SOLDIERS—(1 hr. 52 min.; 1991) When Colombian terrorists hold a prep school full of unruly, rich kids with bad attitudes hostage, it's up to a resourceful few to save the school. R. 18, 160, 160, 904

TRULY, MADLY, DEEPLY—(1 hr. 47 min.; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. 54

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) A smug psychoanalyst, Dr. Leo Marvin (Richard Dreyfuss), meets his nemesis, Bob Wiley (Bill Murray), a patient too neurotic to breathe, walk, ride elevators. Bob is so

phobic he has to propitiate an open doorway with many supplicating movements of his hands before sliding, terrified, through the air. Bob is a wreck. Not only that, he's a shameless wreck. He may be genuinely frightened of everything, but he's also sycophantic, maudlin, and hysterical, a leeching horror. He's utterly dependent on Dr. Marvin yet secretly determined to destroy him. He follows the smug doctor with his perfectly clipped beard to his vacation home on Lake Winnepesaukee, ingratiates himself with the doctor's family, and proceeds to ruin his life. The only real solution to a case like this is to murder the patient—coldly and calculatedly—and then scatter the body parts to the four winds, the way they did in the Middle Ages. But Dr. Marvin takes much too long to come to this perfectly reasonable conclusion, and by then the filmmakers have sold out their own material, turning Bob into a good fellow who's just a little goofy. The movie lacks the courage of its nihilism. See it, though, for Bill Murray, whose performance is a classic of infantilism. Directed by Frank Oz. (5/27/91) PG. 10, 20, 26, 34, 55, 66, 85, 152, 160, 206, 210, 215, 216, 219, 300, 302, 304, 305, 306, 308, 314, 319, 401, 406, 504, 505, 509, 512, 519, 523, 524, 526, 530, 601, 606, 608, 610, 611, 613, 619, 625, 634, 636, 638, 706, 709, 715, 718, 722, 753, 755, 759, 801, 817, 818, 819, 820, 905, 917, 930, 938, 958, 962, 965, 968, 969, 970, 971

WILD HEARTS CAN'T BE BROKEN—(1 hr. 29 min.; 1991)

The true story of a young stunt rider who is permanently blinded by an accident at the peak of her career. G. 9, 21, 36, 44, 85, 160, 200, 204, 216, 301, 309, 319, 406, 501, 504, 512, 513, 517, 520, 522, 524, 533, 601, 606, 608, 610, 611, 621, 625, 631, 635, 636, 703, 709, 714, 722, 755, 764, 800, 805, 807, 809, 818, 904, 912, 918, 933, 936, 938, 950, 953, 962, 964, 965, 968, 969

THE WONDERFUL WORLD OF DOGS—(52 min.; 1990) A

documentary-style film about dog-lovers, dog psychiatrists, dogcatchers, and other people hopelessly entangled in the canine world. Followed by two other dog shows of sorts: *A Little Vicious* (30 min.; 1990) and *41 Barks* (1 min.; 1972). NR. 1

REVIVALS

CITIZEN KANE—(2 hrs.; 1941) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as a director, and he's not bad as an actor either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore, and Everett Sloane. R. 45

THE IMPORTED BRIDEGROOM—(1 hr. 33 min.; 1990) A comedy about a Jewish father in Boston who attempts to find a husband for his Americanized daughter. With Eugene Troobnick and Greta Cowan. Written and directed by Pamela Berger. 10

THE RULES OF THE GAME—(1 hr. 50 min.; 1939) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of prewar France. 8

THE SEVEN YEAR ITCH—(1 hr. 45 min.; 1955) Middle-drawer Billy Wilder. Tom Ewell is the married man tempted to stray; Marilyn Monroe the girl upstairs whose skirt flies up when she stands above a subway grating. It's all very giggly and coy—a characteristic product of the repressed, titillated fifties. 1

TAKE THE MONEY AND RUN—(1 hr. 25 min.; 1969) Woody Allen's debut as writer-director-star is a beautifully compact, uproariously funny comedy about a bungling compulsive thief. With Janet Margolin. 8

TOUCH OF EVIL—(Uncut: 1 hr. 48 min.; 1958) One of Orson Welles's greatest films. Welles plays a corrupt border-town police chief, Charlton Heston a Mexican narcotics investigator; these two plus Janet Leigh, Marlene Dietrich, Akim Tamiroff, Joseph Calleia, and a variety of others sneak around and drop insinuations about one another in a wonderfully complicated and suggestive plot that successfully challenges conventional notions of good and evil. Welles's direction is endlessly fascinating. 48

THEATER

LISTINGS

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BROADWAY

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, \$32.50 to \$60. At the **Winter Garden Theater**, Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ●●IRLS

CITY OF ANGELS—Tom Wopat, Richard Kline, and Michael Rupert are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also featured in the cast are Kay McClelland, Susan Terry, and Beverly Leech. Opened: 12/11/89. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, \$40 to \$60. **Virginia**, 245 West 52nd Street (246-0102). 2 hrs. and 30 mins. ●IRLS

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Teyve stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. With Marcia Lewis, Laura Patinkin, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, Gary Schwartz. Opened: 11/18/90. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$25 to \$55. At the **Gershwin Theater** (uptown), Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. IRLS

GRAND HOTEL—*The Musical*: By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. It's based on Vicki Baum's novel which takes place in a Berlin hotel in the late 1920s; directed and choreographed by Tommy Tune. With a skillful cast: Zina Bethune (from 6/3—as the ballerina), John Schneider (Baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), Edmund Lyndeck (doctor), Caitlin Brown (confidante), Pierre Dulaine (gigolo), and Yvonne Marcceau (countess). Monday-Saturday at 8, Saturday at 2; Wednesday at 2, \$40-\$60. Opened: 11/12/89. **Martin Beck**, 302 West 45th (246-0102). 2 hr. ●IRLS

GYPSY—The Tony Award-winning production returns starring Tyne Daly and directed by Arthur Laurents, who wrote the book, with music by Jule Styne, lyrics by Stephen Sondheim, plus the original Jerome Robbins choreography. Tyne plays Rose, the ambitious, hard-working mother, Jonathan Hadary plays Herbie, and Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday-Saturday at 8, Wednesday at 2, Saturday at 2 & 3; \$35 to \$55 for all, except Wednesday matinee, which is \$25 to \$45; through 7/14. **Marquis**, Broadway at 45th Street (307-4100). 2 hrs. and 30 mins. IRLS

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler in Paul Rudnick's comedy about a young television star who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents an apartment formerly owned by John Barrymore; directed by Michael Engler. With Jane Adams, Caroline Aaron, and Adam Arkin. Monday-Thursday at 8, Saturday at 2, \$10-\$39; Friday and Saturday at 8, \$12.50 to \$39.50; Wednesday at 2, \$7.50 to \$37.50. Opened: 4/8/91. At the **Walter Kerr Theater**, 219 West 48th Street (582-4022). 2 hrs.

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much more in between. Tuesday through Saturday at 8 and Sunday at 3, \$12 to \$32. At the **Neil Simon Theater**, 250 West Fifty-second Street (757-8646). 2 hrs. IRLS

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; \$27.50 to \$45. At the **Richard Rodgers Theater**, 226 West 46th Street (307-4100). 2 hrs. and 30 mins. IRLS

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSole, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; \$25 to \$60; Wednesday at 2, \$25 to \$50. Opened: 3/12/87. 200 tickets available for \$16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s.; two to a person. At the **Imperial Theater**, 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ●●IRLS

MISS SAIGON—Musical, score by Claude-Michel Schonberg, lyrics by Alain Boublil and Richard Maltby, Jr., directed by Nicholas Hytner. A story of love and self-sacrifice involving a Vietnamese girl & an American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, and Barry Bernal. Wednesday through Saturday at 8, Wednesday and Saturday at 2; \$30 to \$100. 102 \$15 student seats are available for Monday-Thursday with I.D. at box office, 2 to a person. **Broadway**, Broadway at 53rd Street (563-2266). 2 hrs. and 45 mins. IRLS

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love*, set in

the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3; \$27.50-\$50. Opened: 10/18/90. Playwrights Horizons, **Booth**, 222 West 45th Street (239-6200). 90 mins. IRLS

OUR COUNTRY'S GOOD—Timberlake Wertenbaker's play, which restores breadth to Broadway, stars Peter Frechette as a British officer in 18th-century Australia, and focuses on a group of convicts who are rehearsing Farquhar's comedy, "The Recruiting Officer," directed by Mark Lamos. With Adam LeFevre, Amelia Campbell, Sam Tsoutsouvas, J. Smith-Cameron, Richard Poe, Ron McLarty. Tracey Ellis, Gregory Wallace, Cherry Jones. Monday-Saturday at 8, Wednesday and Saturday at 2; \$12 to \$24. **Nederlander Theater**, 208 West 41st Street (307-4100).

PENN & TELLER—"Refrigerator Tour" marks this comic duo's return to Broadway, and features favorite bits from the pair's repertoire, plus plenty of new stuff, including magic, and sundry weird trappings. Tuesday through Friday at 8, Wednesday at 2, Saturday at 2, 6, and 9:30; \$33 to \$39.50. **Eugene O'Neill Theater**, 230 West Forty-ninth Street (246-0220).

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers and audience. With Karen Culliver (the Creature's protégé), Hugh Panaro, Catherine Ulisse, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Nicholas F. Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, \$35-\$60. Opened: 1/26/88. **Majestic**, 247 West 44th Street (239-6200). 2 hrs. and 30 mins. ●●IRLS

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (Daisy Eagan) who goes to live with her uncle (Mandy Patinkin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman, choreography by Michael Lichtfeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblatt, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8; \$35 to \$60; Wednesday at 2, \$30-\$52.50, Saturday at 2, \$30 to \$55. **St. James Theater**, 246 West Forty-fourth Street (246-0102). 2 hrs. and 30 mins. IRLS

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogers, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; \$35 to \$45. At the **Vivian Beaumont Theater**, Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. IRLS

THE WILL ROGERS FOLLIES—Director/choreographer Tommy Tune's flair never fails, and Keith Carradine

is an accomplished leading man in a musical replete with brand-new pretty Ziegfeld Girls, thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by Betty Comden and Adolph Green. With Dee Hoty, Dick Latessa, Cady Huffman, the Will Rogers Wranglers, the Mad Cap Mutts, Paul Ukena, Jr. Monday-Saturday at 8, Saturday & Wednesday at 2; \$25-\$60. **Palace**, 1564 Broadway (730-8200). 2 hr. 15 min. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—Songs of Kander and Ebb.

A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. With Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, and Karen Ziemba. Tuesday through Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; \$35. At the **Westside Theater**, 407 West Forty-third Street (246-0102).

BERGMAN ON STAGE—Three classic dramas directed by Ingmar Bergman: Bibi Andersson, Erland Josephson, Pernilla Ostergren, and Peter Stormare lead the Royal Dramatic Theater of Sweden in productions of Ibsen's

A Doll's House, 6/10, 11, 12; Yukio Mishima's *Madame de Sade*, 6/14, 15, 16; and Eugene O'Neill's *A Long Day's Journey Into Night*, 6/18, 19, 20. Performed in Swedish, all three productions are accompanied by simultaneous English translation. \$15 to \$35. **BAM's Majestic** (half a block away from the Academy of Music), 651 Fulton Street, Bklyn (1/718-636-4100).

THE BLACK RIDER—A comedy-horror musical collaboration by director-designer Robert Wilson, composer-songwriter Tom Waits, and writer-poet William S.

Burroughs, is based on a collection of ghost stories written early in the nineteenth century. 6/15 through 26; \$15 to \$50. (Phone theater for play times.) N.Y. International Festival of the Arts production at the **Brooklyn Academy of Music Opera House**, 30 Lafayette Avenue, Brooklyn (1/718-636-4129).

BREAKING LEGS—Philip Bosco and Vincent Gardenia

star in Tom Dulack's comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. The fireworks begin when the two worlds of the mob and the theater collide. Also in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3; \$32.50 to \$35. At the **Promenade Theater**, Broadway at 76th Street (580-1313).

CASANOVA—John Seitz stars in Constance Congden's

play, based on his memoirs, a modern response to his life and well-deserved place in history; directed by Michael Greif. Featured are Jeff Weiss, Erika Alexander, and Kaiulani Lee. Tuesday through Sunday at 8, Saturday and Sunday at 3; \$25. At the **Public/Martinson Hall**, 425 Lafayette Street (598-7150).

COWARDY CUSTARD—Revival of a 1972 entertainment

with music and lyrics by Noel Coward, devised by Gerald Frow, Alan Strachan and Wendy Toye. Friday and Saturday at 8, 6/1 at 8, and 6/2 at 3; \$12. At the **Theater Ten Ten**, 1010 Park Avenue (879-7669).

DARK OF THE MOON—The 1945 Appalachian mountain

love story, by Howard Richardson and William Berney and directed by John Grabowski, uses authentic ballads and regional music of past eras. An ensemble of eighteen actors performs. Thursday through Saturday at 8, Sunday at 7; \$12; through 6/15. A Chelsea Repertory Company production at **The Acting Studio**, 29 East Nineteenth Street (228-2700).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical

revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Wednesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; \$20 to \$25; through 6/8. At the **Double Image**, 15 Vandam Street (924-1120).

EAST—Steven Berkoff's tone-poem of working-class

London that mixes Shakespeare with the district's back-slang, focusing on the bleakness of the East End; directed by Paul Hellyer. With Joel Mullenix, Paul Finocchiaro, Dennis Matthews, Stephanie Hunt, and

Delia MacDougall. Wednesday through Sunday at 7:30; through 6/2; \$12. Industrial Strength Theater production at the First Floor Theater of **LaMaMa, E.T.C.**, 74A East Fourth Street (475-7710).

THE EMIGRANTS—Slawomir Mrozek's play tells of two

utterly mismatched emigre roommates—one an intellectual bourgeois, the other a working class lug (Joseph Menino and Grant Neale); a mixture of two personalities in conflict; directed by Jonathan Bank. 5/25, 30, 31, 6/1, 2. Thursday-Saturday at 8, Sunday at 3; \$16. **Bouwerie Lane**, 330 Bowery (677-0060).

ENSEMBLE ONE-ACT MARATHON—Series B (5/29-6/9:

Leslie Ayzavian's *Practice*, Edward Allan Baker's *Face Divided*, Susan Kim's *Rapid Eye Movement*, and Michael John La Chiusa's short opera *Over Texas*, plus Romulus Linney's *Can Can*. Series C (6/12-23): Sherry Kramer's *The World at Absolute Zero*. Ed Bullins's *Salaam, Huey Newton, Salaam*. Arthur Miller's *The Last Yankee*, and Bryan Goluboff's *Big Al*. Wednesday-Monday at 8, Saturday & Sunday at 3; \$22 (marathon pass \$60 for one ticket in each series). **Ensemble Studio Theater**, 549 West 52nd Street (247-3405).

THE FANTASTICKS—The longest running show on or off

Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. With Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, narrator Scott Willis. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; \$28 to \$32. Opened: 5/3/60. At the **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

FAYEBIRD—Diana Amsterdam's play about two sisters

on a Caribbean island, one a successful screenwriter, who come to grips with their relationship and a deteriorating marriage; directed by Elinor Renfield, and the sisters are portrayed by Rochelle Oliver and Janet Sarno. Tuesday through Saturday at 8, Sunday at 2 and 7; \$25. At the **American Jewish Theater**, 307 West Twenty-sixth Street (633-9797).

FLEETING ROMANCE—Thirteen actors are in John

Mudd's collection of ninety minutes of comedy, including ten vignettes ranging from works by Neil Simon, Marcia Rodd, Ken Jerome, Richard Sturgess, and more. 5/28-31 at 8, 6/1 at 7 and 9:30; \$12. A Jam and Company production at the **Samuel Beckett Theater**, 412 West 42nd Street (307-7171).

FOOD AND SHELTER—Kelly Coffield stars in Jane Ander-

son's play telling of a homeless family whose desperate search for food and shelter leads them throughout L. A. to Disneyland; directed by Andre Ernotte. With Phillip Hoffman, T-F Walker, Isiah Whitlock Jr., John Speridakos, Virginia Wing. Tuesday through Saturday at 8, Sunday at 3 and 7:30; \$18 and \$22. **Vineyard Theater**, 108 East 15th Street (353-3874).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical

review is up to par, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the quite brilliant cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Herndon Lackey, Leah Hocking, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Tuesday-Friday at 8:30, Saturday at 7:30 & 10:30; Sunday at 7:30; Sunday at 3:30; \$32.50-\$35. **Theater East**, 211 East 60th Street (838-9090). ●●

FOREVER PLAID—Musical comedy, "a many-splendored

thing", written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the cast are Larry Raben, Stan Chandler, Dale Sandish, David Engel. Tuesday through Thursday at 8, Friday & Saturday at 7:30 & 10:30; Sunday at 3 & 7:30; \$30-\$35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

FRIDAYS—Henderson Forsythe and John Peakes star in

Andrew Johns's play about two best friends, mainstays of a Friday night poker game for 20 years, but times have changed, and there is a breakdown in their relationship; completing the cast are Kent Adams, Stephanie Madden, David Edward Jones, and Alice White; directed by Gus Kaikkonen. \$22 to \$24; Wednesday through Saturday at 8, Wednesday at 2, Saturday and Sunday at 3; \$20; through 6/23. **Playhouse 91**, 316 East Ninety-first Street (831-2000).

FULL CIRCLE—Erich Maria Remarque's mid-1950s

play, adapted by Peter Stone, unfolds in a dilapidated

apartment in the heart of war-ravaged Berlin, when the widow of a resistance leader is confronted by an escaped political prisoner who is seeking refuge from a Gestapo captain; directed by Murray Changar. Through 6/9; \$10. At the **Harold Clurman Theater**, 412 West Forty-second Street (330-0423).

THE GOAT—Ben Morse's comedy is set in contemporary

Brooklyn and tells of people living on faith, where even death can't get the lady's goat; directed by Beatrice Winde, with a cast of seven. Tuesday through Saturday at 8, Sunday at 3; \$10. At the **Perry Street Theater**, 31 Perry Street (255-7190).

GODSPELL—A musical dealing with the Gospel of Mat-

thew; directed by Bill Koch. 5/30, 31, 6/6 and 7 at 7:30; 6/2 and 9 are at 2; \$12. At the **Trinity Church**, Broadway at Wall Street (602-0800).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play,

with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$20 to \$28; through 6/2. **Second Stage Theater**, 2162 Broadway (873-6103).

THE HAUNTED HOST—Double bill by Robert Patrick;

Host stars Harvey Fierstein as a writer who is already haunted by the memory of his young deceased protégé when the dead man's double (Jason Workman) suddenly walks back into his life; followed by *Pouf Positive*, in which Fierstein plays a Greenwich Village playwright in the final hour of his life; both directed by Eric Concklin. Wednesday and Thursday at 8, Friday at 8 & 11, Saturday at 7 & 10, Sunday at 3:30 & 7:30; \$27.50-\$32.50; through 6/9. At the **Actors Playhouse**, 100 Seventh Avenue South (564-8038).

THE HAVE-LITTLE—Migdalia Cruz's drama which fol-

lows a girl's journey from childhood to motherhood in the South Bronx, which she survives by virtue of her own inner strength and spirituality; directed by Nilo Cruz. Featured in the cast are Gabriella Diz-Farrar, David Roy, Divina Cook, and Marisol Massey. Wednesday through Saturday at 8, Wednesday, Saturday, and Sunday at 3; \$18 to \$20; 5/29 through 6/30. A Hispanic American Arts Center production in its Mainstage Theater, at the **INTAR Theater**, 420 West Forty-second Street (279-4200).

THE HUNCHBACK OF NOTRE DAME—Everett Quinton's

quasimusical retelling of Victor Hugo's gothic tale of the bell ringer, the gypsy girl he loves, and the evil archdeacon; set against the backdrop of 5th-century Paris, where the drag queen denizens of the Den of Thieves confront the corrupt halls of justice & cathedrals of hypocrisy. Wednesday-Friday at 8, Saturday at 7 & 10, Sunday at 7; \$25. With Everett Quinton, Hapi Phace, Cheryl Reeves, Eureka, Gary Mink, Christine Weiss, Bobby Reed. Through 6/28. **Charles Ludlam**, 1 Sheridan Square (691-2271).

THE ISLAND OF DR. MOREAU—Adapted by Andrew Ar-

nault and Mary Wolford from H. G. Wells's novel about a man stranded on a tropical island populated by a mad scientist, his befuddled assistant, and the Beast People they have pieced together out of living flesh! Featured in the cast are Annette Utz, Michael Troynel, John Berlind, Mark Tankersley, Greta Parrott, Randy Miles, William Gilmore, Mary Dobrian, John Combs, and Ray Adams. Thursday through Saturday at 8, Sunday at 5; \$12. At the **ReGenesis Theater**, Second Avenue at Tenth Street (614-9021).

JUNGLE OF CITIES—Bertolt Brecht's play, translated by

Anselm Hollo, is an account of Chicago in 1912 where the main combatants fight to prove who's the better man; directed by A. M. Raychel. Featured in the cast are Dean Fiore, Richard Ross, Julia Golden, Peter Leitner, Greg Hecht, Jack Warren, Steve Abruscato, and Leticia Ferrer. Thursday through Saturday at 8:30; \$15; 5/30 through 6/22. At the **Theater-Studio**, 750 Eighth Avenue (719-0500).

THE LEGACY—The triumphant return of Gordon Nel-

son's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; \$15. At the **National Black Theater**, 2033 Fifth Avenue (427-5615).

LETTERS TO A STUDENT REVOLUTIONARY—Elizabeth

Wong's tale of a decade-long exchange of intimacies

THEATER

and ideas between two women from vastly different worlds, ending in the events of 1989's Tiananmen Massacre; directed by Ernest Abuba. Tuesday-Friday at 8, Saturday at 2 & 8; \$22; through 6/1. Pan Asian prod. **Playhouse 46**, 423 West 46th (245-2660).

LIPS TOGETHER, TEETH APART—Terrence McNally's new play tells off the story of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. With Swoozie Kurtz, Anthony Heald, Christine Baranski, & Nathan Lane! Tuesday-Saturday at 8, Sunday at 7, Saturday & Sunday at 2:30; \$35. **Manhattan Theater Club, City Center Stage I**, 131 W. 55th (581-7907).

LOVE LEMMINGS—Joe DiPietro's collection of sketches and musical numbers, directed by Melia Bensussen, features Steve Ahern, Kathryn Rossetter, John Daggett, and Helen Greenberg; original music is by Eric Thoroman. Wednesday through Friday at 8, Saturday at 7:30, Sunday at 3; \$20-\$25. **Top of the Village Gate Theater**, 160 Bleecker Street (475-5120).

LUSTING AFTER PIPINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone is being involved; directed by Casey Childs. Featured in the cast are Alexandra Gersten, Joseph Sivaró, Wayne Mangans, and Debra Riessen. Monday through Friday at 8, Saturday at 6 and 9:30; \$20 to \$22. **45th Street Theater**, 354 West Forty-fifth Street (564-8038).

MAMBO MOUTH—Written and performed by John Lequizaro, play features seven comic character sketches; directed by Peter Askin. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; \$25; from 6/4. At the **Orpheum**, 126 Second Avenue (477-2477).

A MIDSUMMER NIGHT'S DREAM—William Shakespeare's musical romp amid the trials and tribulations of love in Fairyland; directed by Michael Murnin. Thursday through Saturday at 8, Sunday at 3; through 6/30; \$10. At the **Westside Repertory Theater**, 252 West Eighty-first Street (874-7290).

MR. GOGOL AND MR. PREEN—W. H. Macy, Mike Nussbaum, and Zohra Lampert are the stars of Elaine May's comedy about a vacuum-cleaner salesman who insinuates himself into the apartment and care of an iconoclastic immigrant from Eastern Europe; directed by Gregory Mosher. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$35. At the **Mitzi E. Newhouse**, 150 West 65th Street (239-6200).

NIGHT SKY—Joan MacIntosh stars in Susan Yankowitz's play, directed by Joseph Chaikin, as a brilliant astronomer who suffers a head injury which leaves her aphasic—unable to speak—and her moving struggle to create a new language and identity. Featured in the cast are Lizbeth Zindel, Edward Baran, Paul Zimet, Tom Caylor, and Aletha Mitchell. Tuesday through Saturday at 8, Saturday at 2, Sunday matinee at 3; \$20; through 6/10. At the **Judith Anderson Theater**, 422 West Forty-second Street (768-4334).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday-Thursday at 8, Saturday at 2, and Sunday at 3, \$30; Wednesday at 2; \$27.50; Friday and Saturday at 8, \$32.50. **Douglas Fairbanks**, 432 West 42nd Street (239-4321). ●●

ONE-ACT PLAY SERIES—First Set: (Through 6/2), David Crespe's *Stampede*; Joe Pinturo's *Rosen's Son*. LaVonne Mueller's *War and Things*. Second: (6/5-9), Pinturo's one-acters: *Rosen's Son*, and *Dirty Talk*, and *Five-Dollar Drinks*, and *Rules of Love*, and *Birds in Church*, and *Rex*, and *Flat*. Wednesday through Sunday at 8; \$12. At the **William Redfield Theater**, 354 West Forty-fifth Street (330-0442).

ONLY THE TRUTH IS FUNNY—Rick Reynolds appears in his one-man portrayal of autobiographical theater. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 7; \$29.50. At the **Westside Theater**, 407 West Forty-third Street (246-0102).

OTHER PEOPLE'S MONEY—Dan Lauria is the star of Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$35. **Minnetta Lane Theater**, 18 Minnetta Lane (420-8000). ●●

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate

look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8, Sunday at 3; through 8/31; \$20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PAGEANT—A musical beauty contest, where five judges are selected from the audience to vote for Miss Glamouresse; conceived and directed and choreographed by Robert Longbottom; books and lyrics are by Bill Russell and Frank Kelly, music by Albert Evans. With Randi Ash, J. T. Cromwell, David Drake, Russell Garrett, Dick Scanlon, and John Salvatore. Tuesday through Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; \$30-\$32. At the **Blue Angel**, 323 West Forty-fourth Street (262-3333).

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Monday, Thursday-Saturday at 8, Sunday at 3 & 7, Wednesday & Saturday at 2; \$30. **Theater Four**, 424 West 55th Street (695-3401). ●●

POKEY: CONFESSIONS OF AN INCONSEQUENTIAL MAN—Paul Deris's play which chronicles the poignant search for meaning and purpose in life for a 35-year-old man; directed by the playwright. Wednesday through Saturday at 8, Saturday at 3; \$12; \$30. A Playwrights Preview production at the **Mazur Theater**, in the Asphalt Green, 555 East 90th Street (996-7287).

REPERTOIRIO ESPANOL—García Lorca's *La Casa De Bernarda Alba*. Jacobo Langner's *Esperando La Carroza*. Dolores Prida's *Botanica*. Calderon de La Barca's *El Alcalde de Zalamea*; Roberto Cossa's *La Nonna*. *Los Jibaros Progresistas*, Manuel Gonzalez's musical on a double bill with *El Huesped*, Juan Pedro Soto's play. *Mexico Romantic*, musical revue. Gian-Carlo Menotti's *El Consul*. Plays \$15, musicals \$20. (For schedule information phone theater.) At the **Gramercy Arts**, 138 East Twenty-seventh Street (889-2850).

THE RESISTIBLE RISE OF ARTURO UI—John Turturro stars in Ralph Manheim's translation of the Bertolt Brecht play, directed by Carey Perloff. A savage parable of the resistible rise of Hitler, set in gangland Chicago, play follows the machinations of a pack of thugs as they take over the city's trade with their special brand of "protection". Featured in the cast are Nicholas Turturro, Katherine Borowitz, David Patrick Kelly, Ron Faber, Zach Grenier, Olek Krupa, Michael McCormick, Miguel Perez, Keith Smith, Sam Grey, Richard Ziman, and Larry Joshua. Tuesday through Saturday at 8, Saturday and Sunday at 2; \$22 to \$24; through 6/2. At the **CSC Repertory Theater**, 136 East Thirteenth Street (677-4210).

THE ROBBER BRIDEGROOM—Musical with book and lyrics by Alfred Uhry, score by Robert Waldman, about mistaken identity in a love affair between a robber and the daughter of a wealthy land-owner; based on a 1942 Eudora Welty novella. With Shaun Weaver, Margeaux Hasker, James Ashcroft, Susan Peirez, Brad Whittaker, Kyle Kulish, Randy Lake. 5/30 to 6/2, 6/4 to 9 at 8, Sunday at 3; \$18. At the **Manhattan Stage Ensemble**, 224 Waverly Place (586-2786).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of the latter's book which served as a call to women of the world to declare their independence, talent, and the freedom to control their own destinies; adapted and directed by Patrick Garland, who nowhere betrayed the work's essence and tone. Ms Atkins gives a performance all muscle and bounce and is simply magnificent. The show combines great ideas, inspired acting, & provides a helluva good time. Monday-Friday at 8, Wednesday at 2, Sunday at 3; \$25 & \$30; through 5/26. From 5/27-6/9: Tuesday-Saturday at 8, Saturday at 2, Sunday at 3. **Lamb's Theater**, 130 West 44th Street (997-1780).

SELLING OFF—Harris Freedman's comedy about the world of a harassed accountant who decides to just chuck it all and start a new life; directed by Gene Feist; with a cast of nine. Tuesday through Saturday at 8, Wednesday at 2:30, Saturday and Sunday at 3; \$30; from 6/4. At the **John Houseman Theater**, 450 West Forty-second Street (967-9077).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; \$30. At the **Lamb's**, 130 West Forty-fourth Street (997-1780).

SONG OF SINGAPORE—A musical trying to answer the question: 'What do you do when a mysterious Asian

slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon. With Erik Fradsen, Michael Garin, Robert Hipkens, Paula Lockheart (who wrote the music and lyrics); book by Allan Katz. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$32.50. **Theater**, 17 Irving Place (228-0844).

STATES OF SHOCK—John Malkovich stars in Sam Shepard's play set in a family restaurant at an undefined locale. With Michael Wincott, Erica Gimpel, Isa Thomas, Steve Nelson. Tuesday-Sunday at 7:30, Saturday at 2; \$28; through 6/2. At the **American Place Theater**, 111 West 46th Street (840-3074).

THE SUBJECT WAS ROSES—Frank D. Gilroy's Pulitzer Prize-winning 1964 play centered on a Bronx family, a man (John Mahoney), his wife (Dana Ivey), and their son (Patrick Dempsey) who has come home from a World War II hitch to an uneasy reunion with his family; directed by Jack Hofsiss. Tuesday through Saturday at 8, Wednesday, Saturday and Sunday at 2; \$25 to \$35; through 6/30. At the **Roundabout Theater**, 100 East Seventeenth Street (420-1883).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play has genuine intelligence, wit, and skill at work here, telling of the struggle between an "old-world" father (Ron Rifkin, who is tightly wound, stinging, devastating, yet never less than human) and his American children for control of their family-owned publishing house; directed by Daniel Sullivan, whose staging is on the button, as is John Lee Beatty's terrific scenery. Tuesday-Friday at 8, Saturday at 3 & 8, Sunday at 3 & 7; \$25; through 6/30. Playwrights Horizons at its **Mainstage**, 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's award-winning play, with Robert Lansing, Matt Salinger, Daniel Baum, and Phyllis Somerville, directed by Kevin Dowling. It tells of the relationship between an understanding, widowed father living with his homosexual son. Tuesday through Friday at 8, Saturday at 7 & 10, Sunday at 3 and 7:30; \$27.50 to \$32.50. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

TROUBADOR—Christopher Howatt stars in a musical based on the life of Francis of Assisi and his merry band of saints and singers; lyrics by John Martin; score by Bert Draese; directed by D. J. Maloney; dance choreographed by Tom Ribbink. With Jack O'Reilly, Michael McLernon, Ann Schlafley, Sarah Downs, Pressley Sutherland, David Harryman, Randy Mulder, et al. Tuesday-Saturday at 8, Sunday at 2:30; \$20. **UBU**, 15 West 28th Street (564-8038).

WALKING THE DEAD—Keith Curran's drama about a disparate group of friends and relations who gather together for their murdered companion's memorial service; directed by Mark Ramont. With Scotty Block, Tyrone Wilson, Joe Mantello, and Cotter Smith. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; \$23 to \$30; through 6/2. At the **Circle Repertory**, 99 Seventh Avenue South (924-7100).

THE WAY OF THE WORLD—A modern-dress version of William Congreve's 18th-century satire on marital fraud and sexual politics; directed by David Greenspan. With Jayne Atkinson, Andre Braugher, Terra Vandergaw, Ami Brabson, Mary Schultz, Burke Moses, Joe Urla, Ruth Maleczek, Caris Corman, James Lally, Rene Rivera, Joseph Costa, John Elsen, Angie Phillips. Tuesday through Sunday at 8, Saturday & Sunday at 3; \$25. **Public/Susan Stein Shiva Theater**, 425 Lafayette Street (598-7150).

YOKOHAMA DUTY—Quincy Long's play takes place after the war has just ended, but peace has not begun. The Unknown Soldier is being chosen and prepared for his eternal duty by a priest, a nurse, and the U. S. Marines; directed by Julian Weber. With Peter Yoshida, Nesbitt Blaisdell, Michael Cullen, Preston Smith, Susanna Frazer, Cheri Nakamura, Brett Rickaby, Bruce Katzman. Through 6/9; \$12; Wednesday-Sunday at 8. **Soho**, 46 Walker Street (869-3530).

OFF OFF BROADWAY

APPEARANCES—Nobel Prize-winner for Literature in 1934 Luigi Pirandello's three short plays: *The Vixen*, about marital infidelity; *Chee Chee*, a farce; *The Man With the Flower in His Mouth*, a lyrical tragicomedy; all three reflecting the playwright's lifelong fascination with individual vs. collective perceptions of reality. Thursday through Saturday at 8, Saturday at 3, Sunday at 5; 5/30 through 6/16; \$10. A Beacon Project

production at the **Playground Theater**, 230 East Ninth Street (362-5777).

BORN IN THE R.S.A.—Barne Simon's play, written with cast members of South Africa's Market Theater, examines conflicts, hopes, and fears of its black and white characters through varying levels of commitment; directed by Michael LaPolla. With Danna Call, William-Kevin Young, Christopher Cass, Carolyn Pop, Antonia Johnson, Shira-Lee Shalit, and Marie McKinney. 5/28, 29, 30, 31 at 8, 6/2 at 3; \$10. A Carousel Theater production at the **TADAH Theater**, 120 West Twenty-eighth Street (642-5568).

BREAD AND BUTTER—Gabriel Barylli's look at contemporary men and their struggle to find their identity in today's society; directed by Ellen Barrett. Featured in the cast are Pay Pecora, Doug Stuart, and Mark Greenfield. Thursday through Saturday at 8, Sunday at 3; \$10; through 6/2. At the **Elysium Theater**, 204 East Sixth Street (713-5478).

THE CAPTIVE—Paul Weitz's play about a pair (Stephen Payne and Maralee Young) whose twisted relationship has hit a lull and needs the aid of a third party (Ryan Bowker); directed by David Perry. Thursday through Sunday at 8; through 6/9; \$10. A New Boundaries Theater production at the **One Dream Theater**, 232 West Broadway (279-4200).

CHARGE IT, PLEASE—Carlos Gorbica's comedy with music about two Puerto Rican widows who discover the world of credit cards; directed by William Martin; choreographed by Dennis Dennehy. Featured in the cast are Mel Gorham, Fred Barrows, Joan Jaffe, Jeanette Toro, Iraida Polanco, Elisa Loti, and Alberto Guzman. In English: Wednesday through Friday at 8. In Spanish: Saturday and Sunday at 2:30 and 8; \$10, \$12, \$15. At the **Puerto Rican Traveling Theater**, 304 West Forty-seventh Street (354-1794).

CHARLIE BOOKER—George Korsak's comedy details a day of reckoning for a successful New York businessman inspired to spiritual redemption by his temporary receptionist. Saturday and Sunday at 8, Sunday at 3; \$12; 5/31-6/9. At the **Ernie Martin Studio Theater**, 311 West Forty-third Street (684-7500).

DIFFERENT STATES—Farrell Hirsch's play, starring Timothy Dolan and Kim Tambascia, and as their alter-egos, Mark Schaller and Nancy Sirianni, directed by Robert Gregory, has arrived. Tuesday through Sunday; through 6/2 at 8; \$12. An Off Hour Rockers Company production at **Theater 125**, 125 West Twenty-second Street (1/516-628-1490).

A DOLL'S HOUSE—Henrik Ibsen's drama concerning a woman (Andrea Evlesage) awakening to the possibilities of living her own life rather than the one dictated by her husband (Quint Spitzer); directed by Stephen Michaels. Wednesday through Saturday at 8, Sunday at 3; \$10 to \$12; through 6/16. **Second Studio for Actors**, 163 West Twenty-third Street (463-7050).

DOUBLE BILL—Two black comedies: Daniel Rybicky's *Love Hurts!* features an over-30 woman who has entrapped a man into marrying her; Lynn Allison's *Night*, about a naive school teacher who solicits her neighbors for friendly chats. Both are directed by Gary Garrison and the cast includes Donna Karger, Christopher Mason, Marshall Mays, Darla Hill, Tracy Cole, Robert North, and Richard Barker. Thursday through Saturday at 8; \$10; **New York Repertory Theater**, 162 West 83rd Street (580-6973).

THE END OF SUMMER—Gene Ruffini's play, directed by Lise Liepmann, about a free-spirited couple who wreak havoc in the home of a failed writer. Wednesday through Saturday at 8; 5/29 through 6/15; \$8. An Italian-American Repertory production at the **ATA Theater**, 314 West Fifty-fourth Street (330-0482).

FIVE WOMEN IN A CHAPEL—A Finnish drama (in English translation), by Arto Seppala, tells of a man's suicide and of five ladies who must decide for themselves why they were so urgent in his life. Tuesday-Sunday at 8, Saturday at 3; \$20; 5/28-6/6. Theater at **St. Peter's Church**, 54th Street and Lexington (627-8325).

A FLEA IN HER EAR—A revival of Georges Feydeau's comedy about a wild chase fueled by an array of jealous, lustful characters, violent revenge, and joyous reconciliations; directed by Derek Todd. Featured in the cast are Seth Newfeld, David Frank, Martha Gilpen, Tricia Kiley, Blair Tuckman, Jack Hyman, Michael Gilpen, Dawn Hunter, Curtis Anderson, Lucky Salidar, Danielle Kenney, and Timothy Harris. Wednesday through Saturday at 8, Sunday at 3; 6/1-22; \$10. **Synchronicity**, 55 Mercer Street (925-3960).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; \$65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

HEDDA GABLER—A contemporary version, directed by Kathleen Donovan-Torrey, of the Henrik Ibsen classic, now set in a renovated Victorian brownstone on the Upper East Side. Melody Brooks plays Hedda. Thursday-Saturday at 8, Sunday at 3; through 6/9; \$10. **Pelican Studio**, 750 Eighth Avenue (730-2030).

HETEROSEXUALS IN CRISIS—Gay Walch's play focuses on two couples and one woman and the problems with their relationships (a low sperm count is involved); directed by Paul Michael. Thursday through Sunday at 7; \$10. At the **Thirteenth Street Theater**, 50 West Thirteenth Street (675-6677).

III BARRON ROAD—Meredith Muncy's play takes place on a rainy Christmas Eve in a motel lobby in Texas, and a young girl sits alone thinking about the events that have brought her there; directed by Mark Harborth. Featured in the cast are Timothy Williams, Andrew Frost, Margaret Mackey, Kate Schlesinger, Vanessa Hollingshead, and Robin Rothstein. Tuesday through Friday at 8, 5/28 through 7/12; \$15. At the **Wings Theater**, 154 Christopher Street (627-2961).

LES BELLES SOEURS—It's in English, don't be scared. Michel Tremblay's play features a cast of fourteen actresses portraying a community of women obsessed with dreams of escape from their banal, convention-bound lives; directed by Janice Hoffman. Tuesday through Saturday at 8, Sunday at 7; 6/7 to 23; \$10. A First Stages Production (a new company founded to showcase plays for, by, and about women, at the **Broome Street Theater**, corner of Broome Street and Varick Street (243-1364).

LINE—Israel Horowitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; \$10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Joseph, Thursday and Friday at 9:30; \$10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

THE MALADY OF DEATH—Margaret Duras's play examines the alienation between men and women; directed by Sharon Rice. With DJ Eldon and Louise Harlow. 5/30 through 6/2 and 6/5 through 6/9, at 8:30. \$7 (in advance), \$10 (at door). At the **Westside Project**, 162 West Eighty-third Street (580-4591).

NECKTIE BREAKFAST—Bill Nave's twenty-one-character drama reaches into history to tell the highly charged story of the last public hanging in the United States; directed by Vera Beren. It contains actual dialogue, taken from court transcripts. 5/28 through 6/1 at 8, 6/2 at 2; \$10. At the **Twenty-ninth Street Theater**, 212 West Twenty-ninth Street (465-0575).

NIGHT OF SCENES—National Shakespeare Company's graduating class of actors: 5/22-25, Shakespeare's *As You Like It*; 5/29-6/1, Christopher Durang's *The Marriage of Bette and Boo*; 6/5, 6, 7, 8, Tirso De Molina's *Don Juan*. Evenings at 8, Saturday matinees at 2; \$8. **Conservatory Theater**, 501 Broadway (219-9874).

THE NONPAREIL—Maggie Kulik's stage adaptation of Jane Austen's novel *Emma*, focuses on the title role as the matchmaker (Katrina Ferguson), scheming to find a suitable husband for her poor-as-a-church-mouse cousin (Lydia Franco); directed by Dan Roentsch. Featured in the cast are Stephen Byers, Christopher Knott, John Behan, Kelly Kimball, Bruce de Torres, Melanie Johnson, and Steve Crow. Thursday through Sunday at 8; \$10; 6/6 through 23. A Promethean Theater Company production at the **Sanford Meisner Theater**, 164 Eleventh Avenue (749-7271).

ONE-ACT COMEDIES—Donald Kvares's *Smoking Pistols*, Peter Maloney's *Pastoral*, Bill Bozzone's *Buck Fever*. Players featured in the casts are Lee Leonard, Yvonne Alfano, Mary-Jean O'Neil, Fred Aiese, Tom Lees, and Neal King. Thursday through Saturday at 8, 5/30 through 6/1, 6/2 at 7; \$10. A Full House and Company production at the **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

PACK UP YOUR TROUBLES—A one-man musical, written and performed, by John David Westfall, takes the audience back to the era of Vaudeville. The story is based on actual events of a WWI veteran. 6/17 and 18 only; \$8. At the **Synchronicity Space Theater**, 55 Mercer Street (925-5240).

RICHARD II—Stephen Broker stars in the Shakespeare play; Derek Johnson plays Bolingbroke who later became Richard IV; directed by Fred Fondren. With Walter Walker, Gladys Fleischman, Mark Briggs, Robert Romas, Michael Boland, Kelly Kirby, Anthony Ferguson, Fred Fondren, Robert Baungartner. Thursday, Friday, Saturday at 8; \$10; through 6/29. **Prometheus**, 239 East 5th Street (477-8689).

SATAN NEVER SLEEPS—Play by Ronald Wyche explores how the devil intervenes in our daily lives, often with our permission. It has a contemporary yuppie setting; directed by Marjorie Moon. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; \$8 to \$12; through 6/30. **Billie Holiday Theater**, 1368 Fulton Street (Restoration Center), Bklyn (1/718-636-0918).

THE SLAB BOYS—A revival of John Byrne's 1983 human and funny play, directed by Elizabeth Greenberg. The boys are apprentices who grind powder color into paint for the designers in a carpet factory in Scotland. It bristles with comic animosities, and saucy practical jokes are played. 5/27 through 6/8; Monday-Saturday at 8; \$7.50. **Space 603**, 311 West 43rd (595-2248).

THE SUMMER THEY STOPPED MAKING 'LUDES—(How *Taking Peyote Turned Me Into a Coyote*): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the "brujo" or sorcerer. Friday & Saturday at 8, through 6/1; \$10. **Dick Shea's Studios**, 100 E. 16th St. (243-6542).

THE SUMMER WINDS—Frank Pugliese's play, directed by Gareth Williams, tells of romance in a small rundown nightclub in Brooklyn, with a cast of ten. 5/29 through 6/15, at 8; \$10; all nights except Tuesdays. **Naked Angels**, 114 West 17th Street (727-0020).

THE TALKING CURE—Mike Feder reflects on his roller-coaster childhood and reluctance to step into his adulthood, and then explores life in the performing arts. Friday and Saturday at 7:30, Sunday at 5, Monday and Tuesday at 8; \$15. At the **Theater Arielle**, 432 West Forty-second Street (564-8038).

THIEVES' CARNIVAL—A revival of Jean Anouilh's 1932 farce, riddled with pickpockets, dangerous masquerades, seductions, deceptions, and true love; directed by Anne de Mare. With Colleen de Salvo, Alfred Preisser, Sandy Walge. Wednesday-Saturday at 8; \$10; 6/5-7/6. Independent production at the **House of Candles**, 99 Stanton Street (353-3088).

THREE ONE-ACT COMEDIES—Richard Vetere's *Casnova's Nightmare* and *A Couple Bimbos Sittin' Around Talkin'*, both directed by John Margulis, and Bruce Whitacre's *A Gentile of the Top Percentile*, directed by Linda Feinberg. Wednesday through Friday at 8, Saturday at 7 and 9; through 6/1; \$10. At the **Producers Club**, 358 West Forty-fourth Street (979-7642).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

THE VIRGIN MOLLY—Quincy Long's play takes place in the Sexual Orientation and Evaluation Unit at a Marine Corps Recruiting Training Facility, otherwise known as Boot Camp; directed by Sarah Eckhardt. Featured in the cast are Robert Bella, Neil Pepe, Jordan Lage, Todd Weeks, Ray Anthony Thomas. 5/28-6/8; Tuesday-Saturday at 8; \$12. At the **Atlantic Theater**, 336 West Twentieth Street (645-8755).

WAITING FOR GODOT—Samuel Beckett's tragic distillation of the helplessness of the human condition (while Vladimir and Estragon await the arrival of the mysterious Mr. Godot); directed by Anne de Mare. Wednesday-Saturday at 8; \$10; through 6/1. **House of Candles Theater**, 99 Stanton Street (353-3088).

WAITING FOR THE PARADE—John Murre's play, set in Calgary during the last days of World War II, explores the hopes, fears, loneliness, and conflicts of five women waiting out the war; directed by Lee Milinazzo. Featured in the cast are Teresa Ward, Colette Delacroix, Florence Rowe, Elizabeth Flax, and Tess Malis. 5/31, 6/1, 7, 8, at 8; 6/4 at 7; \$10. A Cast 54 production at the **Michael Carson Studios**, 250 West Fifty-fourth Street (691-4883).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MARCEL BROODTHAERS—Prints and multiples executed from 1964 until his death in 1976; through 6/29. Werner, 21 E. 67th St. (988-1623).

Fritz Bultman—A survey of Abstract Expressionist paintings from 1952-62; through 6/15. Schlesinger, 24 E. 73rd St. (734-3600).

JEAN DUBUFFET—Paintings, gouaches, drawings, and sculpture; through 6/8. Elkon, 18 E. 81st St. (535-3940).

HELAN FERGUSON—Stone and bronze sculptures that celebrate mathematics; through 6/16. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

SAM FRANCIS—Blue-stained abstract paintings of organic and biomorphic shapes from 1960-63 that represent a radical shift in the artist's development; through 6/29. Gagosian, 980 Madison Ave. (744-2313).

GEORGE GROSZ—Satirical cartoons produced in Berlin between 1918 and 1920, and later works, including scenes of Berlin and New York; through 5/31. Soufer, 1015 Madison Ave. (628-3225).

WINSLOW HOMER/EDWARD HENRY POTTHAST—Watercolors, drawings, and an etching, executed between 1878 and 1885/Works on paper by this American Impressionist. Through 6/28. Spanierman, 50 E. 78th St. (879-7085).

GREG HULL—Watercolor studies of tropical flowers and plants; 5/30-7/6. Mathes, 851 Madison Ave. (249-3600).

BAYAT KEERL—New paintings that incorporate photography; through 6/1. Graham Modern, 1014 Madison Ave. (535-5767).

JONATHAN KENWORTHY—Bronze sculptures and drawings that explore the relationship between the Masai tribe and wild animals indigenous to the Serengeti plains of eastern Africa; through 6/14. Coe Kerr, 49 E. 82nd St. (628-1340).

HENRI DE TOULOUSE-LAUTREC—Posters and lithographs from the 1880s through 1901; through 6/8. Ianetti, 946 Madison Ave. (472-4300).

JENNIFER LEE—New ceramic vessels by a British artist; through 5/31. Graham, 1014 Madison Ave. (535-5767).

BRICE MARDEN—Recent drawings and etchings, including a series related to the writings of the Tang Buddhist landscape poet, Cold Mountain; through 6/28. Marks, 1018 Madison Ave. (861-9455).

FERNANDO MELANI—Paintings and sculptures from the Casa Studio Melani; through 6/5. Italian Cultural Institute, 686 Park Ave. (879-4242), see Solos, SoHo and TriBeCa.

ROBERT MOTHERWELL—Works from 1950-1991, taken directly from his studio's walls and hung as it was there; through 6/28. Knoedler, 19 E. 70th St. (794-0550).

ROGER MUHL—Landscape and still-life paintings; through 6/8. Findlay, 984 Madison Ave. (249-2909).

ROGER NELLENS—Paintings and painted constructions that depict compositions of clock parts; through 6/8. Magidson, 1017 Madison Ave. (288-0666).

KENNETH NOLAND—Recent paintings on canvas mounted onto hollow core doors that are stacked vertically or horizontally, in a series titled "Flares"; through

6/29. Salander-O'Reilly, 20 E. 79th St. (879-6606).

ALFONSO A. OSSORIO—A memorial exhibition of abstract paintings from the 1950s, by this artist who died in December 1990; through 6/1. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

MATT PHILLIPS—Figurative monotypes from 1961-91; through 6/15. Forum, 1018 Madison Ave. (772-7666).

PABLO PICASSO—Ceramics and works on paper; through 6/15. Kahan, 922 Madison Ave. (744-1490).

ZHU QUIZHAN—Ink paintings from 1960 to the present by this 99-year-old Chinese artist; 5/30-6/22. Wendler, 3 E. 80th St. (734-3460).

SALLY SCUFFLE—Paintings, pastels, and watercolors; through 6/19. Milliken, 1200 Madison Ave. (534-8802).

ZELIG SEGAL—Silver sculptures, paintings, and drawings that draw inspiration from Jewish sources; 6/4-29. Urdang, 23 E. 74th St. (288-7004).

CHARLES WATSON—Drawings and watercolors of Italy, France, England, and Holland, from the 1880s to the early 1900s; through 6/14. Davis & Langdale, 231 E. 60th St. (838-0333).

JAN WIERIX—Pen and ink drawings by this Antwerp artist (c. 1549-1618) that depict scenes from the Book of Genesis; through 6/1. Feigen & Co., 49 E. 68th St. (628-0700).

GARY WRIGHT—Painted maps of New York parks and squares; 5/29-6/21. Arsenal, Fifth Ave. and 64th St., in Central Park (360-8163).

57th Street Area

PIERRE ALECHINSKY—New tabletop ceramic sculptures of boulder-like forms painted in blue, black, white, and ochre; through 5/31. Emmerich, 41 E. 57th St. (752-0124).

ENRICO BAJ—Paintings of imaginary landscapes from his "Garden of Delights" series; through 6/15. Del Re, 41 E. 57th St. (688-1843).

DANIEL BEN-SHIMUEL BARRETT—Recent steel sculptures; through 6/22. ACA, 41 E. 57th St. (644-8300).

BENJAMIN BENNO—Modernist paintings from the 1930s when he was living in Paris; through 6/15. Rosenfeld, 50 W. 57th St. (247-0082).

NORMAN BLUHM/PATRICK HENRY BRUCE—Gestural abstract paintings from 1960-1965/Paintings from the Matisse years, 1910-12. Through 5/31. Washburn, 41 E. 57th St. (753-0546).

MICHAEL BYRON—Small mixed-media works on canvas; through 6/1. Baron/Boisante, 50 W. 57th St. (581-9191).

LUIS CABALLERO—Twelve large-scale color drawings of the male figure; 6/3-7/12. Haime, 41 E. 57th St. (888-3550).

BRUCE COHEN/HOLLY SEARS—Realist paintings of interiors/Paintings of birds in mysterious settings. Through 6/1. Siegel, 24 W. 57th St. (586-0605).

JACK EARL—Ceramic sculptures of figures and landscapes; through 6/15. Drutt, 724 Fifth Ave. (974-7700).

JED GARET—Recent paintings; through 6/29. Miller, 41 E. 57th St. (980-5454).

WILLIAM GLACKENS—Paintings of landscapes and portraits from the early 1900s by this artist who later became a member of the Ashcan School; through 6/8. Kraushaar, 724 Fifth Ave. (307-5730).

FRANCES HYNES—Recent figurative paintings; through 6/21. Dintenfass, 50 W. 57th St. (581-2268).

ROBERT INDIANA—A retrospective of prints; through 6/30. Sheehan, 41 E. 57th St. (888-4220).

GARY KUEHN—Graphite drawings on formica squares; through 6/8. Drake, 50 W. 57th St. (582-5930).

ARTURO MARTINI—Large and small-scale cast bronze sculptures from the mid-1920s up to 1943; through 6/15. Daverio, 41 E. 57th St. (826-4210).

JIM NAPIERALA—Geometric paintings on small slabs of wood; through 6/14. Ross, 50 W. 57th St. (307-0400).

ARNALDO ROCHE RABELL—Paintings of mythic figures in dense, jungle-like environments; through 5/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

RICHARD RAISELIS—Recent landscape paintings; through 6/12. Schoelkopf, 50 W. 57th St. (765-3540).

FRANZ ROSEI—Recent marble sculptures that refer to the figure; through 6/1. Ulysses, 41 E. 57th St. (754-4666).

HUBERT SCHEIBL—Recent paintings that depict primeval forms on abstract fields of color; through 6/1. Tilton, 24 W. 57th St. (247-7480).

PETER SCHLESINGER—Narrative paintings that depict landscapes on his property, plus ceramic pots that share some of same characteristics as his paintings; through 6/26. Tatistcheff, 50 W. 57th St. (664-0907).

GEORGE SEGAL—Large-scale painted sculptures of life-size figures in their urban environment, plus smaller reliefs of the artist's family and friends; through 6/8. Janis, 110 W. 57th St. (586-0110).

ALEJANDRO XUL SOLAR—Paintings of mystical figures and landscapes with writing by this Argentine artist who died in 1961; through 6/8. Adler, 41 E. 57th St. (308-0511).

HUGH STEERS/WALT KUHN—New paintings that explore contemporary political issues but appear to be from an earlier era/Drawings, ranging from his spontaneous sketches of circus and "wild west" subject matter to lyrical nudes. Through 6/7. Midtown Payson, 745 Fifth Ave. (758-1900).

MICHAEL TETHEROW—Recent paintings and drawings that continue his dialogue with nature; through 6/1. McCoy, 41 E. 57th St. (319-1996).

ANNE TRUITT—A retrospective of sculpture spanning the years 1961-1991; through 6/28. Emmerich, 41 E. 57th St. (752-0124).

MANOLO VALDES—Heavily-textured paintings collaged with layers of burlap that refer to paintings by Velazquez, Rembrandt, Rubens, and others; through 6/21. Marlborough, 40 W. 57th St. (541-4900).

SoHo and TriBeCa

AFRIKA/ANDREI KHLOBYSTIN—Works by two young artists from Leningrad, including a sculpture, "Donald destruction," by Afrika, and an installation titled "At Home" by Khlobystin; through 6/16. The Clocktower, 108 Leonard St. (233-1096).

BILL BARRELL—Figurative abstract expressionist paintings from 1981-1991; through 6/7. Museum for Art's Sake at The Police Building, 240 Centre St. (925-0644), Sat. 12-6, Wed. 6-8 p.m.

BENNETT BEAN—Bronze bowls set atop sculpted stone pedestals; through 6/15. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

JUDITH BELZER—Large and small-scale paintings that depict views of marshes and plant life; through 6/15. Lieberman & Saul, 155 Spring St. (431-0747).

ALPHONSE BORYSEWICZ—Paintings and sculpture that deal with issues of the divine and mankind's spiritual history; through 6/29. Anderson, 63 Thompson St. (431-8547).

ARTHUR BOYD—Expressionistic landscape paintings by an Australian artist; through 6/9. Pyramid, 75 Prince St. (431-3270).

NANCY BRETT/JON LASH—Landscape paintings and works on paper based on sites in upstate New York/Geometric bronze reliefs and free-standing sculptures cast in bronze. Through 6/8. Munroe, 130 Prince St. (226-0040).

JACKIE BROOKNER/BRENDA GOODMAN—Large, organically-shaped sculptures constructed from copper, wax, hay, and burlap/Paintings that address ecological and environmental concerns. Through 6/22. Auchincloss, 558 Broadway (966-7753).

GARY BROTMAYER—Collages, drawings, and objects; 5/30-6/29. Miller, 138 Spring St. (226-1220).

BEVERLY BUCHANAN—Sculpture, drawings, and photographs that explore the architecture of the shack and the ingenuity of the shack dweller; through 6/11. Steinbaum, 132 Greene St. (431-4224).

GREGORY CRANE—Paintings of American backyards, highways, and rural landscapes that depict the hidden dramas of everyday life; through 6/15. Thorp, 103 Prince St. (431-6880).

LARRY D'AMICO—Landscape paintings on paper; through 6/15. Helio, 588 Broadway (966-5156).

JAIME DAVIDOVICH—A multi-media installation that examines global attitudes through a series of tableaux constructions with video, sound, and visual elements; 5/29-7/13. Exit Art, 578 Broadway (966-7745).

MILES DAVIS—Abstract paintings with figuration; through 6/8. Nerlino, 96 Greene St. (966-1661).

MARCEL DELMOTTE—Paintings and drawings by this Belgian Surrealist (1901-84); through 6/16. Nahan, 381 W. Broadway (966-9313).

TERRY ELLIS—Drawings mounted on plywood based on antique wallpaper and graffiti; through 6/8. Audicello, 142 Greene St. (966-8830).

TIMOTHY C. ELY—Recent monotypes and a book of metaphoric maps and drawings in a leather binding that incorporates fowl bones, seagull eggshells, sand, and other materials; through 6/30. Granary Books, 568 Broadway (226-5462).

AUDREY FLACK—Recent figurative bronze, plaster, and fiberglass sculptures; through 7/12. Meisel, 141 Prince St. (677-1340).

FREDERICK FRAZOWATZ—Abstracted landscapes, seascapes, and views of clouds on canvases that are twelve inches high and forty feet long; 6/4-29. Ingbar, 578 Broadway (334-1100).

VIOLA FREY—Recent monumental ceramic figures and drawings; through 6/2. Hoffman, 429 W. Broadway (966-6676).

JOHN GUNDELFINGER—A memorial exhibition of paintings and gouaches of the Delaware Valley; 5/30-6/26. Perlow, 560 Broadway (941-1220).

TYREE GUYTON—Free-standing painted constructions made with objects found in the artist's Detroit neighborhood; through 6/8. LedisFlam, 584 Broadway (925-2806).

JANE HAMMOND—Recent paintings based on systems and documents; through 6/8. Fiction/nonfiction, 21 Mercer St. (941-8611).

TEUN HOCKS—Hand-painted photographs that examine the absurdity of the human condition; 5/30-6/30. P.P.O. W, 532 Broadway (941-8642).

JAMES HYDE—Multiple-panel fresco paintings constructed of glass, metal brackets, and other industrial materials; through 6/8. Good, 532 Broadway (941-8066).

FRANCES HYNES—Paintings and watercolors from 1985 to the present; through 6/8. Kelly, 591 Broadway (226-1660).

LOUISE LAWLER—Photographs of recent art auctions at Sotheby's and Christie's with additional text; through 6/22. Metro Pictures, 150 Greene St. (925-8335).

ALFRED LESLIE—Recent large figure drawings in charcoal; through 6/29. Flynn, 113 Crosby St. (966-0426).

LAUREN LESKO—Sculptures that explore issues of gender, using materials such as leather and velvet; through 6/5. Lipton, 67 Prince St. (925-7140).

SHERRIE LEVINE—Six sculptures of a billiard table taken from a painting by Man Ray and bronze "Fountain" sculptures based on Duchamp's 1917 Readymade of the same name; through 6/29. Boone, 417 W. Broadway (431-1818).

ROBERT LOBE—New sculpture of organic shapes; through 6/8. Blum Helman Warehouse, 80 Greene St. (226-8770).

NICHOLAS MAFFEI/MARK HADJIPATERAS—Recent abstract paintings in oil on board/A mixed-media work titled "Kiddie City." Through 6/2. M-13, 72 Greene St. (925-3007).

MAURA MAGUIRE—Figurative paintings that combine autobiographical and mythological themes; through 6/8. Bace, 584 Broadway (925-3989).

FERNANDO MELANI—Multi-media works from 1945-85 that express the artist's interest in advances in experimental physics; through 6/15. Ala, 560 Broadway (941-1990).

GIAN MARCO MONTESANO—Paintings that depict an intentionally banal vision of socialist and Utopian tranquility, based on photographs of school children in Eastern Europe in festive traditional Bavarian costume; through 6/29. Nosei, 100 Prince St. (431-9253).

LEONEL MOURA—An installation of forty-nine silk-screened images that depict a head of an African dancer, over which a photograph of a building is superimposed, with words at the top and the bottom; through 6/1. Brown, 560 Broadway (219-1060).

TIMOR NOVIKOV—Works made with new and antique fabric sewn together, by a Soviet artist; through 6/15. Kind, 136 Greene St. (925-1200).

YIGAL OZERI/MICHAEL ROVNER—Paintings of the American flag/Polaroids of the artist's television screen taken during the Gulf war; 5/30-7/26. Bitter-Larkin, 597 Broadway (219-0150).

MIMMO PALADINO—New paintings, sculpture, and works on paper; through 6/3. Sperone Westwater, 142 Greene St. (431-3685).

HENRY PEARSON—A forty-year survey of works, including geometric abstract paintings, three-dimensional spheres, and works on paper; through 6/1. Pearl, 420 W. Broadway (966-5506).

RICHARD PETTIBONE—New work; through 6/1. Marcus, 578 Broadway (226-3200).

PABLO PICASSO—His designs for *Parade*, the 1917 ballet, on loan from the Musée Picasso; through 6/13. The Drawing Center, 35 Wooster St. (219-2166).

ANN PRESTON—An installation consisting of more than 80 zinc-clad fiberglass panels presented as wall-mounted friezes; through 6/1. Toll, 146 Greene St. (431-1788).

LEONARD PYTLAK—Works from the 1930s and 1940s, including screenprints, lithographs, woodcuts, watercolors, and drawings; through 5/31. Sragow, 67-73 Spring St. (219-1793).

GEORGE RICKEY—Early and late sculptures; through 6/8. Davidson, 415 W. Broadway (925-5300).

SEAN SCHERER/DENNIS FARBER—Recent paintings that use themes derived from compositions and motifs of early 20th-century abstractionists/Large-format color Polaroids of photographs in old children's books. Through 6/1. Stux, 155 Spring St. (219-0010).

RANDALL SCHMIT—Paintings that combine fragmentary elements derived from cartoons, calligraphy, 18th-century landscape painting, Abstract Expressionism, and other sources; through 6/8. Donahue, 560 Broadway (226-1111).

PETER SCHUYFF—New paintings; through 6/29. Kasmin, 580 Broadway (219-3219).

BARBARA SCHWARTZ—Recent prints titled "Prescriptions"; through 6/29. Solo, 578 Broadway (925-3599).

VINCENT SHINE/DAVID NYZIO—Sculpted images of fungi mounted on the wall and on floor pedestals. Through 6/15. Postmasters, 80 Greene St. (941-5711).

CLAUDE SIMARD—A sculpture installation; through 6/29. Shainman, 560 Broadway (966-3866).

MARK SIMPSON—Large-scale paintings of cityscapes; through 6/2. 291, 291 Church St. (966-8909).

SUSAN SMITH—Abstract paintings that incorporate found architectural materials; through 6/1. Roeder, 545 Broadway (925-6098).

RUDOLF STINGEL—An installation of wall-to-wall fluorescent orange carpeting; through 6/15. Newburg, 580 Broadway (219-1885).

AUDREY STONE—Figurative drawings and paintings; 5/29-7/27. C & A, 96 Spring St. (431-8664).

ROBERT THERRIEN—A sculptural installation; through 6/22. 65 Thompson, 65 Thompson St. (219-2219).

LAURA THORNE—Recent sculpture; through 6/8. Rosenberg, 115 Wooster St. (431-4838).

GUNTHER TUZINA—Large-scale oil paintings on paper; through 6/15. Nolan, 560 Broadway (925-6190).

CLEMENS WEISS—Sculptures that contain paintings, drawings, and writings; through 6/1. Feldman, 31 Mercer St. (226-3232).

PETER WHITNEY—Recent shadow boxes that reveal various aspects of existence, from heaven to microbes; through 6/15. Yi, 249 Centre St. (334-5189).

WILLIAM T. WILEY—New paintings in a series titled "New World Odor" that are the artist's response to the recent war in the Middle East; through 6/1. Protetch, 560 Broadway (966-5454).

CHRISTOPHER WOOL—Recent paintings with words; through 6/8. Lühring Augustine, 130 Prince St. (219-9600).

PURVIS YOUNG—Allegorical paintings on plywood inspired by the streets of Miami, by an artist who lives there; through 6/15. Ricco/Maresca, 105 Hudson St. (219-2756).

GILBERTO ZORIO—Works that explore the alchemical potential of natural substances such as metals, minerals, and gases; through 7/29. SteinGladstone, 99 Wooster St. (925-7474).

Other

ELISA D'ARRIGO—Abstract sculptures based on forms from nature; through 6/15. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8732).

CATALINA PARRA—Photo-collages of excerpts from magazines and newspapers that refer to political and social issues, by a Chilean artist; through 6/28. Intar, 420 W. 42nd St. (695-6134).

FAITH RINGGOLD—A 25-year survey of paintings, sculpture, and "story quilts"; through 6/26. Hostos Art Gallery, Hostos Community College, 500 Grand Concourse, Bronx (518-6666), Mon.-Thu. 10-6.

DOROTHEA TANNING—Soft sculpture and works on paper executed between 1969 and 1974; through 6/19. Cavaliero, 15 W. 53rd St. (541-6342), by appointment only.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). "Danish Painting at the Turn of the Century," with works by Ancher, Brendekilde, Hammershoi, Ilsted, Kroyer, Ring, others; through 6/29.

BERRY-HILL—11 E. 70th St. (744-2300). "A Sense of the Everyday: American Genre Painting, 1820-1940," with works by Anshutz, Edmonds, Mount, Curran, Glackens, Homer, Robinson, others; through 6/28.

CDS—13 E. 75th St. (772-9555). "Young Latin Americans," with works by Gargano, Rodriguez, Vargas; through 6/30.

CHINA INSTITUTE IN AMERICA—125 E. 65th St. (744-8181). "Ancient Chinese Bronze Art: Casting the Precious Sacral Vessel"; through 6/15.

HIRSCHL & ADLER—21 E. 70th St. (772-7237). "Neo-Classicism in America: Inspiration and Innovation, 1810-1840," with works by Audubon, Birch, Cole, Doughty, James, Peale, Rush, Sully, others; through 6/7.

JORDAN-VOLPE—958 Madison Ave. (570-9500). Paintings by Benson, Chase, De Camp, Dewing, Hassam, Metcalf, Reid, Simmons, Tarbell, Twachtman, Weir; through 6/26.

LA BOETIE—9 E. 82nd St. (535-4865). Collages by Arp, Brandt, Hoech, Michel, Rosanova, Vordemberge-Gildewart, others; through 6/7.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; 6/4-9/21.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0400). Works that address fragmentation, by Dent, O'Sullivan, Pelletier, Sirignano; through 6/29.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Works by Sculpture Center faculty; 5/31-6/14.

SHEPHERD—21 E. 84th St. (861-4050). 18th and 19th-century paintings and sculpture, by Gargallo, Rauch, Tassaert, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings and

works on paper by 19th and 20th-century American artists, including Benson, Chase, Hassam, Sargent, Twachtman, Weir, others; through 6/28.

STONE—48 E. 86th St. (988-6870). Works by gallery artists; through 7/3.

YORK—21 E. 65th St. (772-9155). Drawings and watercolors by Burchfield, Davis, Demuth, Dove, Hopper, Sheeler, Shinn, others; through 6/7.

57th Street Area

DE NAGY—41 W. 57th St. (421-3780). "Working with Wax: Ten Contemporary Artists," with works by Amar, David, Kimmont, Miller, Nelson, others; through 6/15.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Still and Stay Right Here," with paintings, watercolors, and drawings by gallery artists; through 8/30.

GOODMAN—24 W. 57th St. (977-7160). "This Land..." with works by Anselmo, Art & Language, Baldesari, Baumgarten, the Bechers, Broodthaers, Genzken, Horn, Penone, Polke, Richter, Struth, Wall, Weiner; through 6/8.

HERSTAND—24 W. 57th St. (664-1379). Works by De Palma, Jones, Sheehan; through 6/15.

JOSEPH—745 Fifth Ave. (751-5500). "The Architect's Collection," with works by Eisenman, Gehry, Sottsass, Stern, Venturi, others; through 6/30.

KENT—41 E. 57th St. (980-9696). "Persona," with works by Adams, Artschwager, Brauntuch, Burden, Foulkes, Hamilton, Kearns, Muntadas; through 6/21.

SCHMIDT BINGHAM—41 W. 57th St. (888-1122). "Retrieving the Elemental Form," with works by Amenoff, Graves, Hartley, Kahn, Suris; through 6/22.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Goya and the Satirical Print in England and on the Continent, 1730 to 1850," with works by Gillray, Goya, Hogarth, Rowlandson; through 6/29.

URBAN CENTER—457 Madison Ave. (753-1722). Photographs, drawings, video, sculptures, and models by the seven winners of the Tenth Annual Young Architects Competition; through 6/24.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Beyond Esthetics," with works by Angle, Aufieri, Bliss, Camp, Keating, McCabe, Miraglia, Neumaier, Wood, others; through 6/22.

ARTISTS SPACE—223 W. Broadway (226-3970). "Art's Mouth: Works by Self-Taught Artists Sponsored by the Mark Rothko Foundation"; "Our Bodice, Our Selves: Installation by Deborah Small"; "Underground/Uncontaining: Installation by Vivian Selbo"; through 6/29.

BAER—476 Broome St. (431-3631). "The Library," with works by Barth, Brauntuch, Deutsch, Ess, Mullican, Tansey, Wasow, Zalopany, Zwack; through 6/29.

BERLAND HALL—579 Broadway (274-9580). Invitational group show, with works by Allain, Derrickson, Hughes, Rizzo, Schofield, Robertson, others; through 6/16.

CONDESO LAWLER—76 Greene St. (219-1283). Invitational group show with works by Furbeck, Maltz, Lo Monaco, Pearson; 6/4-29.

COOPER—155 Wooster St. (674-0766). Sculpture by Andre, Chamberlain, Grosvenor; through 6/1.

COWLES—420 W. Broadway (925-3500). Works by eight Soviet artists, including Chukov, Faibosovitch, Kabakov, Kopystiansky, others; 6/1-29.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Boltanski, LeWitt, Sicilia; through 6/29.

DOVE—578 Broadway (226-5068). Works by Haggerty, Hofstad, Fenton; through 6/7.

DORSKY—578 Broadway (966-6170). Prints by Christo, Johnson, Katz, Morris, Rauschenberg, Rivers, Rosenquist, Ruscha, Warhol; through 6/29.

GERING—476 Broome St. (353-2633). Works by Antoni, Cole, Katz, Oppenheim, Wisniewski, others; through 6/1.

GIBSON—568 Broadway (925-1192). "Eurocard," with works by Armleder, Bijl, Bosslet, Katase, Lavier, Leccia, Mosset, Robbe, Stachle; through 6/29.

HALLER—415 W. Broadway (219-2500). Paintings and

sculpture by Benaim, Girardoni, Rankin, Rawls, Streeter; through 6/15.

HUMPHREY—594 Broadway (226-5360). "5th Anniversary Group Exhibition," with works by Cronbach, Davidson, French, Hitsuza, Nakian, Pena, Schwartz, others; through 6/1.

KATZEN—475 Broome St. (966-4469). Works by Arat, Charles, Fishman, Felderman, Salazar, Trombetta; through 6/23.

KLASBRUN—51 Greene St. (925-5157). Works by Bankemper, Lomborg, Matzko; through 6/8.

LEE—588 Broadway (966-2676). Works in various media, by Biemann, Bourdinos, Cheang, Combs, Di-keou, Gran Fury, Kalpakjian, Phillips, Wojnarowicz; 5/29-6/29.

LENNON, WEINBERG—580 Broadway (941-0012). Recent small-scale works by Connelly, Felber, Fishman, Goldberg, Lucien, Murphy, Palazzolo; through 6/21.

PLUMB—81 Greene St. (219-2007). "No Fanfare: An Exhibition of Three New York Artists Who Served in Vietnam," with works by Bills, Hacker, Smith; through 6/1.

SHAFRAZI—130 Prince St. (274-9300). Works by Carroll, Carrino, Clough, Ebeling, Frere, McCaslin, Rand, Row, Samore, Schroder, Zerres, others; through 6/8.

SHAPOLSKY—99 Spring St. (334-9755). Works by Jager, Nonn, Mackiewicz; 5/31-7/15.

SONNABEND—420 W. Broadway (966-6160). Recent works by Bickerton, Winters, Zorio; 6/1-7/30.

SPERONE WESTWATER—121 Greene St. (431-3685). Works by Long, Merz, Nauman; through 6/3.

STUX MODERN—155 Spring St. (219-0010). Works by Russian avant-garde artists, including Annenkov, Chasnik, Gontcharova, Kliun, Lissitzky, Puni, Tatlin; through 6/19.

Other

GLASS—315 Central Park West (787-4704). Wed.-Sat. 1-6. Works by Gross, Hecht, Soyer, Weber, others; through 6/8.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). "Luis Caballero Drawings, General Idea AIDS (Reinhardt), Hope Sandrow Response (mounted)"; 6/4-7/12.

ILLUSTRATION—330 E. 11th St. (979-1014). Works that explore erotic themes, by Drawson, Kunz, Fraser, Guarnaccia, Russo, Weisbecker, others; through 6/23.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (360-2726). "Discoveries VI: The City's Underknew Older Artists"; through 6/29.

METLIFE—24 E. 24th St. (578-2723). Mon.-Sat. 10-6. "Project Rembrandt 1991-1992: Against the Odds," with works by Barron, DeWitt, Finch, Lewis, Newman, Wexler, others; through 7/13.

PAINWEBBER—1285 Ave. of the Americas (713-2162). Mon.-Fri. 6-8. "Taking Shape: Art from The Studio in a School"; through 9/6.

P.S. 122—150 First Ave. (228-4150). "Commission a Portrait," an exhibition to generate portrait commissions to benefit P.S. 122 Gallery, with works by Aheran, Chu, Ellis, Goldin, Greenfield-Sanders, MacWeeny; through 6/2.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "New Ends," with works by Bero, Cook, Davis, Iwata, Livingstone, Sinclair, Wilson, others; through 6/16.

WHITE COLUMNS—154 Christopher St. (924-4212). "Deep End," a new installation by Fred Tomaselli; "Inventory," an Artist's Book published by White Columns; "Lost and Found Painting," with works by Buckbee, Josephs, Lundsaher, Trager, Wanklyn; "White Room Program," with works by Conley, Duyck, Timpson; 5/29-6/30.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506). Thu.-Sun. 12-5. \$2 contribution. "The Lark Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

BRUCE BENNETT—Photographs of people in Indian town, Florida and Appalachia; through 6/14. Camera Club of New York, 260-7077.

JAMES CASEBERE—New photographs and lightboxes; through 7/6. Klein, 594 Broadway (431-1980).

CITY—2 Columbus Circle (974-1150). "Color Obscura," with works by Bernstein, Drisch, Farber, Frailley, Rosen, Saville; through 6/7.

ALEXANDRA EDWARDS—Large color still-life photographs; through 6/8. Danziger, 415 W. Broadway (226-0056).

JOHN FLATTAU—Black-and-white photographs taken in Europe, primarily in Paris, over the past six years, of interiors, nudes, and still life; through 6/29. Witkin, 415 W. Broadway (925-5510).

SALLY GALL/DIANE ARBUS—Dreamlike black-and-white photographs of landscapes in New Hampshire/Classic images printed by Neil Selkirk. Through 6/15. Lieberman & Saul, 155 Spring St. (431-0747).

RALPH GIBSON—New dye-transfer prints in a series titled "L'Histoire de France"; through 6/1. Castelli, 578 Broadway (941-9855).

CRAIGIE HORSFIELD—Photographs taken over the past decade in London and Poland, of portraits, nudes, interiors, and architectural details; through 6/21. Gladstone, 99 Greene St. (431-3334).

I.C.P.—1130 Fifth Ave. (860-1777). Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$3; students \$1.50; seniors \$1. Through 6/9: "An Uncertain Grace: The Photographs of Sebastiao Salgado."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680). Tue. and Wed. 11-6, Thu. 11-8, Fri.-Sun. 11-6. \$3; students \$1.50; seniors \$1.

WILMAR KOENIG—"Le Bestiaire," with large-scale color photographs of animals stuffed and on display; through 6/7. Borden, 560 Broadway (431-0166).

EL LISSITZKY/EDWARD QUIGLEY—Photograms, photographs, and photo montages by this Russian avant-garde artist/Modernist photographers. Through 6/1. Houk Friedman, 1094 Madison Ave. (628-5300).

LORENCE MONK—568-78 Broadway (431-3555). Photographs by Brian Weil and Berenice Abbott; "In a Dream Portfolio: Photographers + Friends United Against AIDS"; through 6/29.

MARI-HUBE—26 E. 64th St. (758-2449). A tribute to the life of Bob Marley, with photographs by Boot, Garrick, Henry, Lewis, Morris, Nash, Putland, Wright; through 6/7.

MILLER—41 E. 57th St. (980-5454). "In a Dream Portfolio: Photographers + Friends United Against AIDS"; through 6/29.

OLIVIA PARKER—Large-scale photographs of chromosomes, circuit boards, metal piping, portrait busts, tin toys, shells, prisms, and bits of pottery; through 6/30. Sikkema, 155 Spring St. (941-6210).

SETON SMITH—Recent large-scale Cibachrome prints of images from nature; through 6/22. Cugliani, 508 Greenwich St. (925-8792).

THOMAS TULIS—Color photographs taken at night using flood lights to illuminate various objects or forms in the landscape, such as high tension towers, railroad tracks, and abandoned cars; through 6/28. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOEL-PETER WITKIN—Recent photographs, drawings, and photographs treated with encaustics; through 6/29. Pace/MacGill, 32 E. 57th St. (759-7999).

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (254-6468). Through 6/2, Wed.-Sun. at 7:30: Steven Berkoff's "East." \$12. Through 6/1, Thu.-Sat. at 10 p.m.: Benito Gutmacher's "Business Business." \$10, \$12. 6/3 at 8: "Homo Alone" with solo acts by Lisa Kron, Dominique Dibbel, and David Sedaris. \$10.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). 5/31 from 12-7:30: Jerri Allyn's "Angels Have Been Sent to Me." \$3.50.

P.S. 122—150 First Ave. (477-5288). 5/30-6/2 at 9:30: Lisa Kron in "Facing Life's Problems." \$10.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th St.

(368-5900). Tue.-Sun. 1-4. Works by newly elected members and art/architecture award recipients, including Agostini, Ando, Arneson, Barnes, Close, Graves, Machado and Silveti, Maravell, Osver, Pederdi, Smith, Wiley, Wilson; through 6/9.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5. Tue. 10 a.m.-8. \$4.50, seniors \$2, children under 12 free (Tue. 5-8, \$2.20 adults, \$1 students and seniors). Through 8/4: "Explorations II: The New Furniture."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.-Thu. 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Hayden Planetarium... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Hall of South American Peoples... Aurora Gem Collection. Through 6/2: "Tropical Rainforests: A Disappearing Treasure."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.-Fri. 12-4, Sat. and Sun. 12-6. \$5; seniors \$4; children and students \$2.50. Through 9/15: "Shigeki Kubota: Video Sculpture."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2; students and seniors \$1. Through 7/28: "The Story of a Painting: The Korean Buddhist Treasure from the Mary and Jackson Burke Foundation."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now." Through 6/2: "The Falling Series: Paintings by Emma Amos."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.-Sun. 10 a.m.-5. Donation \$4; students \$2; seniors \$1.50. Egyptian Galleries... Period Rooms... Williamsburg Murals... Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 6/16: "Grand Lobby Installation: Leon Golub."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.-Sun. 12-5. \$2.50; children under 12 \$1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. \$2.50; students and seniors, \$1.50. Through 8/18: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.-Sun. noon-6. Free. Through 6/21: "Lawrence Weiner: Displacement." Through 6/21: "Works by Maria Nordman." Through 6/21: "Bernd and Hilla Becher." 393 W. Broadway, Wed.-Sat. noon-6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.-Sat. noon-6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6, Sun. 1-6. \$3, students and seniors \$1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 7/7: "From Pontormo to Seurat: Drawings Recently Acquired by the Art Institute of Chicago."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.-5, Fri. 10 a.m.-3. \$4.50, seniors \$3, children \$1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900-1945."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St.

(431-0233). Tue.-Fri. 11 a.m.-4, Sun. 10 a.m.-3. Free. Through 6/28: "Photographs by Arnold Eagle." Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.-Thu. and Sun. 9:30 a.m.-5:15, Fri. and Sat. 9:30 a.m.-9. Contribution \$6; children and seniors \$3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture... Through 6/30: "Five Years of 19th-Century Acquisitions." Through 5/26: "Chess and Art." Through 6/16: "Eugene Delacroix (1798-1863): Paintings, Drawings, and Prints from North American Collections." Through 6/23: "Musical Instruments by Ken Butler." Through 8/18: "The Sculpture of Indonesia." Through 8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." 6/4-10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." The Cloisters, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 8/4: "Selections from the Permanent Collections." Through 8/4: "Mozart: Prodigy of Nature." Through 8/4: "18th-Century Venetian Drawings from The Morgan Library." Through 8/4: "The Star-Spangled Banner: From Shakespeare to Stravinsky."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.-9. Free. Through 6/9: "The Quilt Encyclopedia." Through 6/16: "Access to Art: All Creatures Great and Small."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Suggested admission \$2; students and seniors \$1. Through 8/4: "Con To' Los Hierros: A Retrospective of the Work of Pepón Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$7; students \$3.50; seniors \$3; Thu. 5-9 pay what you wish. Through 8/13: "Seven Master Printmakers: Innovations in the 1980s." Through 7/16: "Mean Streets: American Photographs from the Collection, 1940s-1980s." Through 7/16: "The Surrealist Drawing: A Selection from the Collection." Through 7/23: "Four German Printmakers: Max Klinger, Lovis Corinth, Christian Rohlf, and Otto Dix." Through 7/23: "Maleade by Georg Baselitz." Through 8/13: "The Gardens and Parks of Roberto Burle Marx." 5/30-9/2: "Ad Reinhardt."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.-Sat. 10 a.m.-5, Sun. 1-5; Tue. 10 a.m.-2 for organized school and group tours (reservations required). \$4; students and seniors \$3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830-1930." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.-Fri. 10 a.m.-4:30, Sat.-Sun. 1-5. Free. Through 7/7: "In Sharp Focus: Hyper Realism."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission \$3.50, \$2.50 seniors and children. Through 8/18: "Embodying Faith." Through 8/18: "Pintura/Representacio: Broadway Installation by Perejaume." Through 8/18: "Eclipse of the Earth: Installation by Kazuo Katase." Through 8/18: "Africa Explores: 20th-Century African Art."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sun. 10 a.m.-5. \$4.50; seniors \$3, children \$1. Through 9/23: "Markers of Change: Documents of American History." Through 8/4: "The Taste of Andrew Carnegie." Through 8/4: "Judicial Court System."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.-Wed. 11 a.m.-6, Thu.-Sat. 10 a.m.-6. "Building the New

York Public Library." Through 6/22: "Eighty from the Eighties: A Decade of Fine Printing." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." Through 6/29: "New York: American Historical Prints." Through 6/29: "New York: Reginald Marsh." New York Library for the Performing Arts, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 11:30, Wed. and Fri. 12-6, Sat. 10-6. Through 8/31: "Mozart's World: The Images of His Times."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.-6. \$2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of \$5).

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.-Sun. 12-6. Suggested donation \$2. Through 6/9: "New York Diary: Almost 25 Different Things"; "Out of Site: Part II"; "Auditorium: Paul Panhuysen"; "Warren Neidich: Private America."

QUEEN'S MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 6/30: "Berenice Abbott's Changing New York." Through 6/30: "John Bowman: Shoreham and Other Paintings." Through 7/7: "Interrelations & Migration: Contemporary Sculpture from Germany."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.-Fri. 10 a.m.-4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1-5. \$3; \$2 children; \$1 seniors. Furnished rooms from the Federal Period (1790-1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$2; children and seniors \$1; free for seniors on Wed. Through 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.-5:30, Wed. till dusk, Sun. till 7. "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager; through 10/27.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$5; seniors \$3; free Tue. 6-8. Through 6/23: "Group Material's AIDS Timeline." Through 6/16: "1991 Biennial Exhibition." Whitney Museum at Philip Morris, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30 (Sculpture Court is open Mon.-Sat. 7:30 a.m.-9:30). Sun. and holidays 11 a.m.-7. Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Whitney Museum at Equitable Center, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. Through 8/17: "Steppin' Out: New York Nightlife, 1900-1945." Whitney Museum Downtown at Federal Reserve Plaza, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 6/7: "SITEseeing: Travel and Tourism in Contemporary Art."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/29 at 10 a.m.: "Fine Chinese Paintings and Calligraphy." On view from 5/25. 5/30 at 10 a.m. and 2: "Fine Chinese Ceramics and Works of Art." On view from 5/25. 5/31 at 10 a.m.: "Important Paintings by Old Masters." On view from 5/25. 5/31 at 2: "Old Master Paintings." On view from 5/25.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 5/29 at 10 a.m.: "Early English & Continental Furniture, Sculpture, Works of Art, Old Master Paintings & Drawings." On view from 5/25.

DOYLE—175 E. 87th St. (427-2730). Next sale on 6/5.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/29 at 2: "Chinese Paintings." On view from 5/24. 5/30 at 10:15 a.m.: "Old Master Paintings." On view from 5/25. 5/31 at 10:15 a.m. and 6/1 at 10:15 a.m. and 2: "European Works of Art, Arms, and Armour." On view from 5/25. 6/3 and 6/4 at 10:15 a.m. and 2: "Books and Manuscripts." On view from 5/30.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, May 29

JOHN KAMITSUKA, pianist. Music by Bach, Beethoven, Rachmaninov, Miriam Gideon (world premiere), Liszt. Alice Tully Hall at 8. \$15.

SACHIKO HASEGAWA, pianist. Works of Scarlatti, Schumann, Bartok, Liszt. Merkin Concert Hall at 8. \$13.

YOUNG NAM CHO, vocalist. Benefit for New York Korean Jaycee. Carnegie Hall at 8. \$20, \$30.

WILLIAM MATTHEWS, guitarist. Works of Villa-Lobos, Sebastian Currier, Ralph Towner, Michael Gandolfi, Frederic Hand. Weill Recital Hall at 8. \$12.

Y SYMPHONIC WORKSHOP ANNUAL CONCERTO CONCERT—Winners of the School of Music competition. 92nd Street Y at 8. Contribution.

MIDTOWN JAZZ AT MIDDAY—Ronny Whyte, vocalist/ pianist; Frank Tate, bassist. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. \$3.

MOZARTEUM DUO—Violinist Karlheinz Franke, pianist Richard Shirk. Mozart program. CAMI Hall, 165 W. 57th St., at 8. Free.

NEW YORK PHILHARMONIC ENSEMBLES—Two Mozart quintets played by two Philharmonic quintets. WFC Winter Garden, Liberty and Vesey Sts., Hudson River and West St. (945-0505), at 7:30. Free.

GENA RANGEL, soprano. Federal Hall, 26 Wall St., at 12:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—Vera Shteynberg, pianist. Works by Bach, Mozart, Chopin, Rachmaninov, Scriabin. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

ANDREW BOLOTOWSKY, flutist/**GABRIELA KLASSEN**, violinist/**ELIZABETH KOYAMA**, violinist/**DANIELE DOCTOROW**, cellist. Music of Telemann, Vivaldi,

Sammartini, Naudot. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

CHAMINADE STRING QUARTET—Tribute to George Walker. N.Y. Public Library, Countee Cullen branch, 104 W. 136th St., at 6:30. Free.

AMIRAM RIGAI, pianist. Lincoln Center Library at 4. Free.

LORD & WEBER ENSEMBLE—Vocals with guitar. WPIX Plaza, Second Ave. and 42nd St. Rain site, Daily News Building lobby, 220 E. 42nd St., at noon. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

Thursday, May 30

I CAMERISTI LOMBARDI, Mario Conter conductor. U.S. debut of the instrumental ensemble from Brescia. Works by Vivaldi, Locatelli, A. Scarlatti, Marini. 92nd Street Y at 8. \$10, \$12.

ANDRE WATTS, pianist, with guest artists. Mozart program includes the Quintet for Piano and Winds, K. 452. Metropolitan Museum at 8. \$20, if still available.

LARK STRING QUARTET, with pianist Evelynne Luest. Haydn, Bartok, Dvorak. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. \$12.

NEW CALLIOPE SINGERS—"Lamentation and Consolation": music of Ginastera, Bach, Schutz, Casals, others. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. \$10.

HEE-KWON KIM, baritone, with pianist David Rae Smith. Works by Brahms, Strauss, Leoncavallo, Ravel, Rachmaninov. Weill Recital Hall at 8. \$15.

NEW YORK YOUTH SYMPHONY—Chamber music by Brahms, Mozart, Nielsen. Merkin Concert Hall at 8. Free.

ALL-CITY HIGH SCHOOL CHORUS AND ORCHESTRA CONCERT, John Motley and Jonathan Strasser conductors. Alice Tully Hall at 7:30. Free.

ANTOINET ZEMOR, pianist, with guest pianist David Buechner. Music of Bach, Chopin, Mozart, Milhaud. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$6.

BACCHANAL ENSEMBLE—Music for Baroque flutes, harpsichord, viola da gamba, by Boismortier, Bach, Telemann. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

MICHAEL MCFREDERICK, pianist. Lincoln Center Library at 4. Free.

PAULETTE ATTIE, vocalist. Lincoln Center Library at 6. Free.

BARGEMUSIC—Violinists Ik-Hwan Bac, Nai-Yuan Hu; cellist Warren Lash, violist Paul Neubauer, pianist Joseph Villa. Works by Mozart, Beethoven, Franck. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$15.

Friday, May 31

HIROKO ISHIMOTO, pianist. Works of Debussy, Franck, Schubert, Bartok. Weill Recital Hall at 8. \$12.50.

ALYSSA PARK, violinist, with pianist Rohan DeSilva. Leclair, Prokofiev, David Diamond (world premiere), Tchaikovsky. Alice Tully Hall at 8. \$15-\$30.

JAZZ AT THE CENTER—Annual spring series. Henry Street Settlement Louis Abrons Arts Center, 466 Grand St. (598-0400). Tonight at 7: Carmen Bradford and Quartet. \$10.

IMPROVISATIONS V—"Keys & Gongs": David Lopato and Sunda Swing, Hassan Hakmoun and Zahar, Mbira and Shekere with Sound Experience, Kit Young. Symphony Space at 8. \$15.

JOHN ENGLAND BAND—Music in several moods. WPIX Plaza, Second Ave. and 42nd St. Rain site, Daily News Building lobby, 220 E. 42nd St., at noon. Free.

LARRY SCULLY, pianist. Lincoln Center Library at 4. Free.

CLARK TERRY, jazz trumpeter. Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside, Queens (718-224-5707), at 8. \$10.

Saturday, June 1

NEW YORK CHAMBER SYMPHONY, Yoav Talmi conductor; tenor Vinson Cole, French-hornist Paul Ingraham, violinist Joshua Bell. Britten, Vieuxtemps, Dvorak, Mozart. 92nd Street Y at 8. \$25, \$30.

BIG APPLE CHORUS/SPEBSQSA, MANHATTAN—Barbershop-harmony concert. Carnegie Hall at 8. \$10-\$40.

FELICIA MACK WARE, vocalist. Alice Tully Hall at 7:30. \$25.

FRANZ J. MONSSEN, baritone, with pianist Walter Winterfeldt. Schubert's *Die Schone Mullerin*. Weill Recital Hall at 8:30. \$12.50, \$15.

IMPROVISATIONS V—"Flutes, Trumpets, & Trombones": Bobby Bradford, James Newton, Craig Harris's Tailgater's Tales. Symphony Space at 8. \$15.

JAZZ AT THE CENTER—See 5/31. Tonight at 7: Mongo Santamaria and Group.

ANDREW BOLOTOWSKY, flutist/**SUSAN SOBOLEWSKI**, pianist. Beethoven program. Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2. \$1.

ELINOR AMIEN, soprano/**MARTHA UMSTEAD**, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

KATHERINE RANSOM, flutist, with pianist. Lincoln Center Library at 2:30. Free.

Sunday, June 2

ITZHAK PERLMAN, violinist/**DANIEL BARENBOIM**, pianist. Mozart sonatas, K. 301-306. Avery Fisher Hall at 7:30. \$22-\$50.

NEW YORK YOUTH SYMPHONY, Samuel Wong conductor. Beethoven, Glinka, Augusta Read Thomas (world premiere), Saint-Saens. Featuring the debut of 12-year-old cellist Moon-Sun Kang. Carnegie Hall at 3. Call box office or 581-5933 for free tickets.

NEW YORK CHAMBER SYMPHONY—See 6/1. Today at 3.

METROPOLITAN GREEK CHORALE, George Tsontakis conductor; baritone Gregoris Maninakis. Greek folk songs; world premiere of a piece by Theodore Antoniou. Merkin Concert Hall at 3. \$20.

I CANTORI DI NEW YORK, Eric Milnes guest conductor. All-Bach program. Merkin Concert Hall at 7. \$15.

FEBBRAIO SCHOOL OF MUSIC BENEFIT—Faculty concert. Works by Chopin, Mozart, Albeniz, Brower, Granados, Beethoven. To benefit senior citizens and handicapped children of Westchester County. Weill Recital Hall at 1:30. \$10, \$15.

GABOR FUCHS, pianist. Works by Beethoven, Chopin. Weill Recital Hall at 5:30. \$12.

PANSEY KEYES, soprano/**ROY O'LOUGHLIN**, tenor. Music of Handel, Bach, Verdi, Faure, Pignatta. Weill Recital Hall at 8:30. \$12.

JOSE LUIS RODRIGUEZ, Latin pop singer. Madison Square Garden at 4. \$20-\$35.

OPEN SING—Verdi's *Requiem*. A chance for all singers to work with an orchestra. 92nd Street Y at 3. \$5.

QUINTUS VIOL CONSORT—Jacobean and Elizabethan dances and fantasias. St. Peter's Episcopal Church, 346 W. 20th St. (691-6263), at 4. \$8.

SHIMANE NEW YORK CULTURAL FESTIVAL—Folk dance and comic pantomime, classical Japanese flute, traditional dances. Uris Auditorium, Metropolitan Museum, at 1:30. Free with museum admission.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor; pianist Barbara Mort. Works by Ravel, Shostakovich. Washington Irving High School, 40 Irving Place (969-0197), at 3. \$7.

NEW YORK SYMPHONIC ARTS ENSEMBLE, Gregory Buchalter conductor; pianist Daphne Spottiswoode. Works by Brahms, Dvorak, Ireland. Julia Richman High School, 317 E. 67th St. (841-6081), at 3. Free.

A MOSAIC OF MUSIC AND DANCE—Classical guitarist Ben Verdery; clarinetist Joan Porter; rock singer Tommy Shaw; many others. Benefit for The Brownstone School and Daycare Center. Christ and St. Stephen's Church, 120 W. 69th St. (580-0872), at 3. \$15.

ITALY IN SONG—Singers James Marvinny, Denise Presti, Marlea Willis, and Eileen DiTullio perform works by Bellini, Cilea, Giannini, Mozart, Rossini. Blessed Sacrament Church, 152 W. 71st St., at 2:30. \$10.

JOSEPH DAVIS, carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

JAZZ AT ST. PETER'S—Frank Hewitt Trio. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. \$5.

BARGEMUSIC—See 5/30. Today at 4.

NEW YORK BAROQUE—"Corelliana." Music by Corelli, Lully, Reali, Vivaldi. First Unitarian Church, Pierrepont St. and Monroe Pl., Brooklyn Heights (718-852-4544), at 4. \$8.

MERIDIAN STRING QUARTET—With guests. "Sounds From the Left Bank." Works by Irving Fine, Margaret De Wys (world premiere), Joan Tower, George Tsontakis. Citicorp Bldg., L.I. City, Queens (718-275-5000), at 3. \$8.

RONALD CROSS, harpsichordist. Works by Bach, Philips, Dello Joio. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500), at 7. \$3.

JAMES MOODY, jazz saxophonist/flutist. With the BCC Jazz All-Stars. Gould Auditorium, Bronx Community College, University Ave. and 181st St. (220-6312), at 3. Free.

Monday, June 3

ITZHAK PERLMAN, violinist/**DANIEL BARENBOIM**, pianist. Mozart sonatas, K. 296, K. 376-378. Avery Fisher Hall at 8. \$22-\$50.

THE MUSIC OF JULIUS BURGER—Orchestra of St. Luke's, Paul Lustig Dunkel conductor; cellist Maya Beiser, violinist Sergiu Schwartz. Three world premieres, one N.Y. premiere. Alice Tully Hall at 8. \$10-\$20.

I CAMERISTI LOMBARDI, Mario Conter conductor. Works by Mozart, Respighi, Vivaldi, Albinoni. Weill Recital Hall at 8. \$10.

WALTER TURNBULL, pianist. Works by Handel, Schubert; spirituals. Merkin Concert Hall at 8. \$12.

WEST VILLAGE CHORALE "SUMMER SING"—Gwen Gould conducts and audience members perform Mozart's Mass in c-minor, K. 427, and Faure's Requiem. St. Luke's in the Fields, 487 Hudson St. (near Christopher; 718-499-6313), at 7:30. \$7.

ANDREW BOLOTOWSKY, flutist/**SUSAN SOBOLEWSKI**, pianist. Beethoven program. Donnell Library Center, 20 W. 53rd St. (621-0620), at 2:30. Free.

JOAN BARNHILL, soprano. Lincoln Center Library at 4. Free.

MASTER OPERA—Scenes from Mozart's *Marriage of Figaro*, Puccini's *Madame Butterfly*. Lincoln Center Library at 4. Free.

Tuesday, June 4

NEW YORK PHILHARMONIC, Andre Previn conductor. Berlioz's Overture, *Le Corsair*; Dutilleul's Symphony No. 2; Brahms's Symphony No. 4. Avery Fisher Hall at 7:30. \$10-\$43.

GOODMAN CHAMBER CHOIR, Andrea Goodman conductor. Rachmaninov, Mussorgsky, Michael Hennagin (N.Y. premiere). Merkin Concert Hall at 8. \$15.

PAULO SANTIAGO, pianist (N.Y. debut). Works by Schumann, Debussy, Chopin. Weill Recital Hall at 8. \$20.

POSITIVELY PORTER—A 100th-birthday salute to Cole Porter, featuring jazz pianist Marian McPartland. St.

Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. \$10.

JAZZ AT THE CENTER—See 5/31. Tonight at 7: Roy Hargrove Quintet.

SHIMANE NEW YORK CULTURAL FESTIVAL—At 10 a.m.: classical Japanese flute, folk song and pantomime, various dances, high-definition TV; at the Nippon Club, 145 W. 57th St. At noon: orchestration of percussion instruments, various dances; Ambrose Stage at South Street Seaport, 207 Front St. At 7: percussion performance, dances and drama; American Museum of Natural History, CPW and 79th St. All performances free.

JAMES TSAO, violinist. Works by Mozart, Ysaye, Brahms, Wieniawski. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$6.

SERGEI GALPERIN, violinist/**ANDREW DeGADO**, pianist. Brahms, Bach. Trinity Church, Broadway and Wall St., at 1. Free.

CHIASSON VIBRAPHONE ENSEMBLE—Dag Hammarskjöld Plaza, 47th St. between Second and Third Aves., at noon. Free.

OPERA

NORMA, by Bellini. Fully staged performances by Regina Opera Company. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 6/1, 8 at 8; 6/2, 9 at 4. \$10.

NOYE'S FLUDDE, by Benjamin Britten. Students of the Mustard Seed School in Hoboken, N.J., with adult and professional singers, in the original version. St. Peter's Church, Lexington Ave. and 54th St. (201-653-5548). 5/31 at 7:30. \$10.

LOS CLAVELES, a zarzuela by Jose Serrano. Thalia Spanish Theater, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). Through 6/30: Sat. at 8, Sun. at 4. \$13.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/22. Tickets, \$12-\$90. 5/27 at 8: *Ballet Imperial*; *Other Dances*; *Gaite Parisienne*. 5/28 at 8: *Birthday Offering*; *Jardin aux Lilas*; *Sinfonietta*. 5/29 at 8: All-Sharp evening—*Push Comes to Shove*; *Nine Sinatra Songs*; *In the Upper Room*. 5/30-31, 6/3 at 8; 6/1 at 2 and 8: *Raymonda* (Act III), new staging by Fernando Bujones (company premiere); *Fall River Legend*; *Brief Fling*. Beginning 6/4: *Giselle*.

New York City Ballet

NEW YORK STATE THEATER—Through 6/30. Tickets, \$7-\$50. 5/28 at 8: *Waltz Trilogy*; *Calcium Night Light*; *Walpurgisnacht Ballet*; *Brahms/Handel*. 5/29 at 8: *Souvenir de Florence*; *Le Tombeau de Couperin*; *Four Gnossiennes*; *Western Symphony*. 5/30 at 8: "Divertimento" from *Le Baiser de la Fee*; *Ecstasie Orange*; *Chaconne*. 5/31 at 8: All-Robbins program—*Watermill*; *I'm Old-Fashioned*. 6/1 at 2: *Le Tombeau de Couperin*; *Waltz Trilogy*; *Dances at a Gathering*. 6/1 at 8: *Walpurgisnacht Ballet*; *Concertino*; *Ecstasie Orange*; *I'm Old-Fashioned*. 6/2 at 1: "Divertimento" from *Le Baiser de la Fee*; *Calcium Night Light*; *Allegro Brillante*; *I'm Old-Fashioned*. 6/2 at 7: *Souvenir de Florence*; *Concertino*; *Walpurgisnacht Ballet*; *Brahms/Handel*. 6/4 at 8: *Apollo*; *Concertino*; *Le Tombeau de Couperin*; *I'm Old-Fashioned*.

Jose Greco Company

JOYCE THEATER—Through 6/9. Tickets, \$25. Company of 15 dancers, singers, and musicians, with a program of flamenco, folk, and classical Spanish dance, including new pieces. 5/28-31 at 8; 6/1 at 2 and 8; 6/2 at 2 and 7:30. 6/4-7 at 8; 6/8 at 2 and 8; 6/9 at 2.

Other

ACCION COLLECTIVA—Julie Barnsley's dance-performance company, from Venezuela, in works by Barnsley and Diane Nova. La MaMa E.T.C., 74 E. 4th St. (475-7710). 5/30-6/2 at 7:30. \$10, \$12.

CHOREOGRAPHERS' COLLECTIVE—Works by Charles Wright, Michael Foley, Katiti King, Sarah Pogostin. Dance Space Inc., 622 Broadway, between Bleecker and Houston Sts. (777-8067). 6/1-2 at 8. \$10.

DANCEAFRICA—"The Griot's Corner," annual festival at the Brooklyn Academy of Music (see also "Other Events," page 90). World premiere of *The African-American Awareness Ritual*, by Chuck Davis. With Forces of Nature, Touch of Folklore, LadyGourd Sngoma, African-American Dance Ensemble. BAM Opera House, 30 Lafayette Ave. (718-636-4100). 6/1 at 2 and 8; 6/2 at 3. \$12-\$25; children \$6-\$12.50.

DANCEWAVE—Diane Jacobowitz Dance Theater. Mark Goodson Theater, 2 Columbus Circle, at 12:30. Free.

THE DANCING STARS OF VAUDEVILLE—Charles "Cookie" Cook and tappers; Pat Cannon Foot & Fiddle Dance Company; Jo McNamara and Irish step dancing. Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-273-2060). 6/1 at 2. Free.

GRUPO DE LA UNIVERSIDAD DE BUENOS AIRES—The company's new work, *Something Between Them*. OFFestival, John Houseman Theater Studio, 450 W. 42nd St. (307-6000). 5/28-6/1 at 8. \$15.

HIGH SCHOOL OF PERFORMING ARTS—Senior dance concert of the Dance Department. Works by Penny Frank, Miguel Godreau, Jennifer Muller, Eleo Pomare, Brunhilda Ruiz, Shapiro & Smith. La Guardia Concert Hall, 100 Amsterdam Ave. at 64th St. (877-1361). 6/1-2 at 7:30. \$6.

JANIS BRENNER AND DANCERS—The premiere of two company works and the second part of the duet *The Shekhinah/Voices*. Buttenwieser Hall, 92nd Street Y (534-3227). 5/28 at 8. \$5... Also at St. Mark's Church, Second Ave. and 10th St. (529-2318). 6/2 at 3, followed by a reception. \$5.

JUDY DWORIN PERFORMANCE ENSEMBLE—*Distant Voices Coming Near*, a full-length work by Dworin; music by Julie Lyonn Lieberman, Paul Zimmermann. St. Ann's Church, 157 Montague St. at Clinton St., Brooklyn (718-636-1687). 5/31-6/1 at 8. \$12.

MARY FORRESTER—With a dancer known as "Santa Claus," in her *Pas de Deux*. International Fellaheen Association, 262 Bowery (431-6732). 6/2 at 3. \$5.

BILL T. JONES—With dancers R. Justice Allen, Arthur Aviles, Sean Curran, Andrea Smith. Benefit for P.S. 122 and Movement Research. P.S. 122, First Ave. and 9th St. (477-5288). 5/31-6/1 at 10. \$25, \$100.

NATIONAL DANCE INSTITUTE—15th-anniversary "Event of the Year" by Jacques d'Amboise and his schoolchildren performers: "Chakra—a Celebration of India," a music-and-dance program with guest artists and children from India among the cast. Brooklyn Academy of Music Majestic Theater (212-226-0083). 6/1 at 7; 6/2 at 3 and 7; \$5. Benefit Gala 6/3 at 7:30; \$150-\$500.

POLISH AMERICAN FOLK DANCE COMPANY—Regional and traditional dances. Alice Tully Hall. 6/2 at 5:30. \$20.

PULL YOUR HEAD TO THE MOON—A narrative piece by David Rousseve; the story of a Creole woman told with gospel and pop music. With the Lavender Light Gospel Choir. Act I at P.S. 122, First Ave. at 9th St., at 7; Act II at Danspace Project, St. Mark's Church, Second Ave. and 10th St. (529-2318). 5/30-6/2. \$15. 5/31-6/2 only, a between-the-acts Cajun picnic in the churchyard is included.

RICHARD BULL DANCE THEATRE—Improvisation program, including two premieres. Warren Street Performance Loft, 46 Warren St. (732-3149). 5/30-6/1, 6/6-8 at 8. \$10.

RITHA DEVI—Classical Indian dance: *Prema-Shakti* (The Power of Love); solo dances and dance-drama. Also a piece in the *kudhipudi* style. Open Eye, 270 W. 89th St. (988-7697). 6/1, 8 at 7:30. \$6.

SETTLEMENT HOUSE DANCES—Dogs in Space series. Works of Claire Henry, Scott deLahunta/Felice Wolzahn, Barbara Mahler, Ann Lall. University Settlement House, 184 Eldridge St. at Rivington St. (721-1806). 6/3-6 at 8. \$8.

TANGO AND FOLKLORE ARGENTINO—The tango team Los Pampas, singer Martin De Leon, bandoneon player Raul Jaurena, others. Thalia Spanish Theatre, 41-17 Greenpoint Ave., Sunnyside (718-729-3880). Fridays at 8 through 6/28. \$13.

WYOMING—Works by Patricia Cremins, including premieres. Cunningham Studio, 55 Bethune St. (982-1828). 5/31-6/1 at 9; 6/2 at 8. \$8.

RESTAURANT D I R E C T O R Y

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.—Sat. 5:30-11, Sun. to 9:30. Pre-theater D 5:30-6:30. Private parties for 35.

AE, CB, DC, MC, V.

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.—Fri. noon-4. Br Sat.—Sun. noon-5. D daily 5-1 a.m. Private parties. (M) AE, DC, MC, V.

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.—Fri. 11:30-3. D Mon.—Sat. 5:30-11. Closed Sun. (E) AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.—Fri. noon-3:30. Br Sat.—Sun. noon-4:30. D Sun.—Thu. 6-11, Fri.—Sat. to midnight. (M) AE, CB, DC.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.—Thu. 6-11:30, Fri.—Sat. to midnight. Pre-theater D Mon.—Fri. 6-7. Br Sun. noon-9. Jazz nightly. (M-E) AE, CB, DC, MC, V.

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley.

Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.—Fri. noon-2:30. Br Sun. noon-3. D Mon.—Sat. 5:30-10, Sun. noon-6. Pre-theater D Mon.—Fri. 5-6:30. Private parties for 15-150. (E) AE.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.—Fri. 11:30 a.m.-2:30. D Mon.—Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon-3. D Mon.—Sat. 6-11. Private parties for 10-60. Closed Sun. (M-E) AE.

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster agghiata, spiedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.—Fri. noon-3. D daily 5-11. Private parties for 25. (M) AE, CB, DC, MC, V.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.—Fri. noon-3:30. D Mon.—Thu. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6-2 a.m. (M-E) AE, MC.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.—Thu. 11:30 a.m.-2 a.m., Fri.—Sat. 11:30 a.m.-4 a.m., Sun. 11:30 a.m.-10. (I-M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.—Wed. 11:30 a.m.-11, Thu.—Sat. to midnight, Sun. to 10. Br Sat.—Sun. 11:30 a.m.-4. Outdoor terrace. (I) AE, DC, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.—Sat. 5-10. Spcl. sunset supper nightly 5-6:30. Buffet Sat.—Sun. noon-3. (M) **Cellar in the Sky**: Wine-cellar setting. 7-course D with 5 wines. Mon.—Sat. at 7:30. Res. nec. Classical guitarist. (E) **Hors d'Oeuvrierie and City Lights Bar**: Jacket required. B Mon.—Fri. 7 a.m.-10:30 a.m. International hors d'oeuvres and supper menu Mon.—Sat. 3-1 a.m. (cover after 7:30), Sun. 4-9 (cover after 4). Br Sun. noon-3. Jazz and dancing nightly. Private parties. Free D parking. (M) AE, CB, DC, MC, V.

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.-4. D daily 4-10. Ent. Thu.—Sun. 5-11. (I) AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quattro formaggio, oven-

poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.—Thu. 11:30 a.m.-midnight, Fri.—Sat. to 1 a.m. Private parties for 100. Discount parking. (M) AE, CB, DC, MC, V.

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.—Tue. 11:30 a.m.-8, Wed.—Sat. till 10. Pianist nightly. (M) AE, DC, MC, V.

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.-4 a.m. (I) AE, CB, DC, MC, V.

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon.—Sat. 11-4. Br Sun. 11-3. D Sun.—Thu. 4-11, Fri.—Sat. to 1 a.m. (M) AE, DC, MC, V.

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.—Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombata balsamica. Res. nec. L daily noon-4. D Sun.—Thu. 6-midnight, Fri.—Sat. to 1 a.m. Private parties for 45-50. (M) AE.

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: homemade ravioli with spinach and lobster filling, fish brodetto with polenta, braised veal. Res. sug. L and D Mon.—Fri. noon-11, Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.—Sat. noon-3. D Mon.—Sat. 5-midnight, Sun. 4-10:30. Br Sun. noon-4. (M) AE, MC, V.

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.—Fri. 11:30 a.m.-3:30. Br Sat.—Sun. 11:30 a.m.-3:30. D Sun.—Thu. 5-11, Fri.—Sat. to midnight. Private parties 40-80. (I) No credit cards.

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.—Fri. noon-3. D Mon.—Sat. 6-11:30, Sun. 5-11. (M-E) AE.

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.—Sat. 11:30 a.m.-3. Br Sun. noon-4. D Sun.—Thu. 3-11:30, Fri.—Sat. to midnight. (I) AE, CB, DC, MC, V.

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.—Fri. 11 a.m.-3. D Mon.—Thu. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. (M) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.—Fri. noon-2:30. D Mon.—Thu. 5:30-10, Fri.—Sat. to 11, Sun. to 9:45. (E) AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10. (M-E) AE, CB, DC, MC, V.

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon-4. D Mon.-Thu. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11:30. Wine bar nightly till 2 a.m. Private parties for 10-40. (M) AE, CB, DC, MC, V.

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.-Fri. 11:30-4:30. Br Sat.-Sun. 11:30-4:30. D Sun.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m. (I) MC, V.

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 1-11. Closed Mon. (M) AE, MC, V.

MINETTA TAVERN—113 Macdougall St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon-3. D daily 3-midnight. (I-M) AE, CD, DC, MC, V.

MONTE'S—97 Macdougall St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.-Sun. noon-11. Closed Tue. (M) AE, CB, DC, MC, V.

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marchiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.-Thu. noon-11, Fri.-Sat. to 11:30. (M) AE, MC, V.

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 5:30-1 a.m. (M) AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella a la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

SUNG HAI—396 West St., at W. 10th St. (924-3196). Casual. Chinese. Spcls: crispy whole sea bass with spicy Hunan sauce, ginger chicken, pork loin Peking style. L and D Mon.-Thu. 11:30 a.m.-11, Fri. 11:30 a.m.-midnight, Sat. noon-midnight, Sun. noon-11. Private party room for 45. AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 25-200. Ent. Mon.-Sat. Closed Sun. (M) AE, DC, MC, V.

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.-Fri. noon-4:30. D Mon.-Wed. 5:30-1 a.m., Thu.-Sat. to 2 a.m., Sun. 5-midnight. (M) AE, DC, MC, V.

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open

for L and D daily 10:30 a.m.-11. (M)

AE, CB, DC, MC, V.

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.-Fri. 11:30 a.m.-11, Sat. 5:30-11. Br. Sun. noon-4. (M) AE, CB, DC, MC, V.

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m., Sat.-Sun. 8 a.m.-11 a.m. L Mon.-Fri. noon-4. Br Sun. 11 a.m.-3. D Mon.-Fri. 4-10, Sat.-Sun. 3-10. Private parties for 6-60. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to 12:30 a.m. Private parties for 50. (I-M) AE, CB, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provencal. Spcls: wild mushroom ravioli with white truffle oil and fried shallots, house smoked skate with mustard greens and braised cabbage, bouillabaisse, rack of lamb with provencal herb crust and gnocchi. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11. Private parties for 28. Closed Sun. (M) AE, DC, MC, V.

LES HALLES—411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon-3. Light menu daily 3-6. D daily 6-midnight. (M) AE, CB, DC, MC, V.

MESA GRILL—102 Fifth Ave., bet. 15th-16th Sts. (807-7400). Casual. Southwestern. Spcls: grilled quail salad with poblano vinaigrette, blue corn salmon cakes with pineapple-tomatillo salsa, grilled pork chops adobo. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Closed Sun. (M) AE, DC, MC, V.

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (M) AE, CB, DC.

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

PARK BISTRO—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.-Fri. noon-3. D daily 6-11. (M) AE, DC.

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4:30-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat.-Sun. 7 a.m.-noon. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Private party rooms for 15-200. Closed Sun. (E) AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Fri. from 6-10:30. Closed Sun. (M-E) AE, CB, DC, MC, V.

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.-Sat. noon-5. D Sun.-Wed. 5-11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. (I-M) AE, MC, V.

238 MADISON BISTRO—238 Madison Ave., bet. 37th-38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. Bar menu Mon.-Fri. 2:30-5. D Mon.-Thu. 5-10:30, Fri.-Sat. to 11, Sun. to 10. Private parties for 20. AE, CB, DC, MC, V.

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. 6-midnight. Private parties for 24. Closed Sun. (M) AE, DC, MC, V.

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat. 5:30-11, Sun. to 10. Private parties for 30-300. Pianist nightly. (E) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.-Fri. noon-3. Br Sun. noon-4:30. D Tue.-Sat. 5-midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. (M) AE, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th-16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-midnight. Closed Sun. (I-M) AE, CB, DC, MC, V.

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Enclosed garden room. Private parties for 10-100. (M) AE, CB, DC, MC, V.

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.-3. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. (I) AE.

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. to 11:30. Private party rooms for 15-25. Closed Sun. (M) AE, MC, V.

ROGERS & BARBERO—149 Eighth Ave., bet. 17th-18th Sts. (243-2020). Casual. French-Italian. Spcls: fettuccine with roasted shiitake mushrooms, roasted garlic and sage; sauteed skate with escarole and pancetta. Res. sug. L Mon.-Fri. noon-5:30. Br Sat.-Sun. noon-4. D Mon.-Sat. 5:30-midnight, Sun. 5-11. (M) AE, MC, V.

WORLD YACHT—Riveranda, Empress of New York, Duchess of New York, and Princess of New York, Cabaret—Pier 62, W. 23rd St. and the Hudson River (929-7090; 8540). Jacket required. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-2000. Dancing. (E) AE, MC, V.

RESTAURANTS

43rd-56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.-Sat. 11:30 a.m.-11:30. Br Sun. 12:30-4. D Mon.-Sat. 4-11, Sun. to 10. (M) AE, CB, DC, MC, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.-Fri. noon-2. Buffet Br Sat. 11 a.m.-2, champagne and lobster buffet Br. Sun. 11:30 a.m.-3. D daily 6-10:30. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

ARIA—253 E. 52nd St. (888-1410). Casual. Italian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

ASHFORD CAFE—600 Lexington Ave., at 52nd St. (421-6900). Casual. American. Spcls: seafood ravioli, champagne chicken, grilled salmon. Res. sug. L and D Mon.-Sat. 11 a.m.-9. Private parties for 100. Closed Sun. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Ent. nightly 5:30-11:30 and Sun. Br. AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.-3. D daily 6-11:30. Private rooms for 8-60. (M-E) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse**: Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar**: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). Pool Room: Formal. American-contemporary. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-9:30, Fri.-Sat. to 11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) **Grill Room**: Formal. American-contemporary. L Mon.-Fri. noon-2. D Mon.-Sat. 5-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and argula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.-Sat. noon-3. D Tue.-Fri. 7-10:30, Sat. 6-10:30. Pre-theater D Tue.-Sat. 6-6:30. Closed Sun.-Mon. (E) AE, CB, DC, MC, V.

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au chou et

riessling, magret de canard roti au miel et confit d'oignons. D daily 6-midnight. Pre-theater D 5-6:45. Free 2 hr D parking. (M) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Pre-theater D 5:30-6:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC, MC, V.

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11. Private parties for 4-35. Closed Sun. (E) AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-4. D daily 5-11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. (M) AE, CB, DC, MC, V.

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.-Thu. 8-1 a.m., Fri.-Sat. 8-3 a.m. Dancing. Closed Sun.-Mon. (E) **Mallets Piano Bar**: Casual. Open Mon.-Fri. 4-1 a.m. (M) AE, DC, MC, V.

SAVOY GRILLE—131 E. 54th St. (593-8800). Casual. American-grill. Spcls: grilled quail with fennel, leeks and beet vinaigrette, grilled swordfish with artichokes and rosemary oil, oversized steaks and chops. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5:30-1 a.m. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Prix fixe D. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

SHELTON GRILL—525 Lexington Ave., bet. 48th-49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregrine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.-11:30 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 5:30-10. (M) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M-E) AE, CB, DC, MC, V.

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Pre-theater D Mon.-Fri. 5:30-6:30. Jazz and blues nightly. Dancing after midnight Tue.-Sat. Closed Sun. (E) AE, CB, DC, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). **Bull and Bear**: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) **Peacock Alley Restaurant and Cocktail Lounge**: Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) **The Waldorf Cocktail Terrace**: Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. **Oscar's**: Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. **Sir Harry's Bar**: Cocktails daily 1-3 a.m. AE, CB, DC, MC, V.

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 6-10. Tatami rooms. Closed Sun. (E) AE, CB, DC, MC, V.

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thu. 5-11:30, Fri.-Sat. 5-midnight, Sun. 5-10. Ent. Tue. and Sat. Private L parties for 70. (M) AE, DC.

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sautéed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. to 11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11:30 a.m.-3. D Mon.-Sat. 6-10, Sun. 5-9. Private parties for 10-150. (M) AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 10:30 a.m.-3:30. L Mon.-Fri. 11 a.m.-4. D daily 4-midnight. (M) AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). Atrium: Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Pre-theater D Mon.-Sat. 5:30-6:30. (E) **Cafe**: Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

RESTAURANTS

SOLUTIONS TO LAST WEEK'S PUZZLES

REPROACH INSTEP
H I R O A U E
EXPLAINS MIRROR
S P N T L A A V
USING AVOIDANCE
S N E M N D R
SPRING ONIONS
A A I N S E T E
STRIPCARTOON
P M T A P P A
HERCULEAN HOIST
O E K D D Y C O
DISMAL MISTAKEN
E T S N E L A
LESSEE EGGSHELL

ORBS BIPED STAB ELAS
PALO ETUDE TIRE EXALT
TRAVELERS CHECKS ACUTE
SEC LIMP RAM ESSENE
KLEE OPEL FRETTE
SUMAC BRIEF DECO DRU
INAPT ETC WAREHOUSES
SCISSOR KRIS ELM SHA
ISLE PLAINTIFFS POSES
FEIGNS SAL INERT
RUMOR NOG LEA ROSSI
ASIDO NUN ASABEE
BASEL HYPOTHESIS APER
ENS IBO MASH DECLARE
CIRCUMFLEX OWE ABRIS
ENE REMI IGORS REACT
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BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E)
AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued chicken on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L and D. Free D parking. (I-M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.-Sat. 7 a.m.-10:30. Br Sun. 10 a.m.-3. L Mon.-Sat. 11:30 a.m.-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Sandwich counter Sat. 11:30 a.m.-7. Closed Sun. (M) AE, CB, DC, MC, V.

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45-3:30. D daily 4-midnight. Ent. (M) AE, CB, DC, MC, V.

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.-2. D daily 5-11. Pre-theater D daily 5-7. Private parties for 10-175. (M) AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Private parties for 20-100. Closed Sun. (M-E) AE, DC, MC, V.

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.-Sat. 4:30-11:30. Reduced rate D parking. Closed Sun. (M-E) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chateaufelles. Res. sug. L daily noon-3. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.-Fri. 7:30 a.m.-10:30 a.m. L Mon.-Fri. 11:30 a.m.-2:30. D daily 5-11:30. Private parties for 100. (M) AE, CB, DC, MC, V.

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.-11:30 a.m. L daily 11:30 a.m.-3. D daily 5:30-11. Late supper till 2 a.m. Private parties for 150-300. Free parking. (E) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-

Sun. from 5. Private parties for 30-40. (M-E) AE, CB, DC, MC, V.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Pre-theater D 5-8. Post-theater D 10-1 a.m. Private parties for 10-200. Free parking from 5-1 a.m. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). J.W.'s Steak House: Casual. American. Res. sug. D Tue.-Sun. 5:30-11. Prix fixe D Tue.-Sun. 8-10. Closed Mon. (M) The View: Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.-2. Br Sun. 10:30 a.m.-2:30, Wed. from 11:30 a.m. D Sun.-Thu. 5:30-11, Fri. and Sat. 5-midnight. (E) AE, CB, DC, MC, V.

MAURICE—119 W. 57th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-10:30. Pre-theater D 5:30-6:30. Free parking through 6/30. (M) AE, CB, DC, MC, V.

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.-Fri. noon-2. Br Sat.-Sun. 10:30 a.m.-2:30. D nightly 6-10:30. Pre-theater D 6-7. Private parties for 30-100. (M-E) AE, CB, DC, MC, V.

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). (M) Pursuits: Nightclub with dancing and cocktails Mon.-Fri. 4-2 a.m., Sat. 9-2 a.m. Mirage Lounge: Cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. International Promenade: Cocktails 4-midnight. (M) AE, CB, DC, MC, V.

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.-noon. L Mon.-Sat. noon-3. Br Sun. noon-5. D daily 5:30-midnight. Light menu 3-midnight. Pre-theater D 5:30-6:45. (M) AE, CB, DC, MC, V.

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30-3 a.m. Ent. Private parties for 30-250. (E) AE, CB, DC, MC, V.

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon-2. D Tue.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5:30-10:30. Pre-theater D 5:30-6:15. Dancing. Private parties. Closed Mon. (E) The Rainbow Promenade: Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-1 a.m., Sun. noon-11. (I-M) AE.

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-11:30. Private parties for 25-100. Closed Sun. (M) AE, CB, DC, MC, V.

RESTAURANTS

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: pailard of yellowfin tuna with cilantro, scallions and fried ginger, Maryland crab cakes with lobster and chive sauces, grilled North Atlantic salmon with crispy skin, peppers and fava beans. Res. sug. L Mon.-Fri. 11:45 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D 5-6:30 with free parking. Closed Sun. (E)
AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I)
AE, MC, V.

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.-Sat. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-midnight, Sun. 3-9. Private parties for 150. (M)
AE, CB, DC, MC, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E)
AE, CB, DC, MC, V.

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. Private parties for 10-250. Antipasto Bar and Cafe: Open daily till 1 a.m. (M)
AE, MC, V.

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 10-500. Closed Sun. (E)
AE, CB, DC, MC, V.

57th-60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties for 30-150. Also 256 East 49th St. (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. (M)
AE, CB, DC, MC, V.

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. 5-10. (M-E)
AE, CB, DC, MC, V.

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capriciosa. Res. sug. L Mon.-Fri. noon-3. D Mon. 5-10:30, Tue.-Sat. 5-midnight. Private parties for 10-150. Pianist Tue.-Sat. from 9. Closed Sun. (E)
AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.-3. Cocktails 4-1 a.m. Pre-theater D daily 5:30-10:30. D daily 5:30-11. Pianist nightly. (M)
AE, CB, DC, MC, V.

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.-Fri. 11 a.m.-5. Br Sat. 11 a.m.-4. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Private parties for 25-100. Ent. Mon.-Sat. Closed Sun. (M)
AE, MC, V.

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti agostata, brodetto, fusilli with ciccoria piccante, tagliarini congoardo with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M)
AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri.

noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E)
AE, DC, MC, V.

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-2:30. D daily 6-10:30. Prix fixe L and D. Bar till 1 a.m. (E)
AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L Mon.-Sat. noon-2:30. Cocktails daily 3-1 a.m. Jazz Br. Sun. noon-3. (M)
AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M)
AE, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 125. (E)
AE, CB, DC, MC, V.

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: Atlantic salmon with wild mushrooms, confit and grilled duck with bay-leaf and cider sauce, rack of lamb with herbed crust and gnocchi. Res. nec. L Wed. and Thu. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E)
AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. (I-M)
AE, DC.

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M)
AE, CB, DC, MC, V.

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. (M)
AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers'. Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 5:30-midnight. Pre-theater D 5:30-7:30. Post-theater D 10:30-1 a.m. (E)
AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). Edwardian Room: Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. noon-2:30. D Tue.-Thu., Sun. 5:30-10, Fri.-Sat. to 10:30. Pre-theater D Tue.-Sat. 5:30-6:30. Pianist Tue.-Sat. (M-E) Oak Room: Formal. L Mon.-Fri. 11:30 a.m.-3:30. Br Sun. 9 a.m.-2. D daily 5:30-1 a.m. Pre-theater D Mon.-Fri. 5:30-6:30. Pianist. Oak Bar: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 3 a.m. Oyster Bar: Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45 a.m., Sat. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-Sat. 3:45-6, Sun. from 4. Supper. Mon.-Sat. 6-midnight, Sun. to 11. (E) Trader Vic's: Casual. Light menu Mon.-Sat. 5-1 a.m., Sun. 4-midnight.
AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, manudo, moles. Res. nec. L Mon.-Sat. noon-3:30. Guitarists with buffet and a la carte Br Sun. noon-3:30. D daily 5-midnight. (M)
AE, CB, DC, MC, V.

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sand-

wiches, and salads. B daily 7 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5-midnight. Pre-theater D 5:30-10:30. (M)
AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:30. S after 9:30. Complete D. Private parties. (M)
AE, CB, DC, MC, V.

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.-Fri. 11:45 a.m.-2:30. D Mon.-Sat. 5:45-11, Sun. 4-10. Pre-theater D 5:30-7. Private parties for 40. (E)
AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.-Sat. 5:30-11, Sun. 5-10. (M)
AE, CB, DC, MC, V.

SERENDIPITY 3—225 East 60th St. (838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I)
AE, CB, DC, MC, V.

TOMMY MAKEM'S IRISH PAVILION—130 E. 57th St. (759-9040). Casual. Irish-American. Spcls: Irish smoked salmon, bangers and mash, lamb pot-pie. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5-11. Ent. Tue.-Sat. from 9:15. Closed Sun. (M)
AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon-3. D daily 5-midnight. Pre-theater D daily 5-7. Post-theater D daily 10-midnight. (M-E)
AE, CB, DC, MC, V.

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: enchiladas, fajitas, burritos, tacos, chili, 'mom' chicken fried steak or chicken. D daily 5-midnight. Br Sat.-Sun. noon-4. (M)
AE, CB, DC, MC, V.

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rilletes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.-Sat. 5:30-11. Private parties for 16-24. Closed Sun. (M)
AE.

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. The Rotunda: English afternoon tea daily 3-6:30. (M-E)
AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegwa, tapas, paella a la Valenciana. Res. sug. D daily 5:30-midnight. Br Sun. noon-4. Complete D. Pianist nightly. (M)
AE, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). Café Carlyle: Dress opt. Buffet Br Mon.-noon-3. D Tue.-Sat. 6-11. Carlyle Restaurant: Formal. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E) Bemelmans Bar: Cocktails daily noon-1 a.m. Gallery: Tea daily 3-5:30.
AE, CB, DC, MC, V.

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30-2 a.m. Pianist Tue.-Sat. from 11. Private parties. (M)
AE, MC, V.

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trion, Four Winds scallops sauteed in lemon butter, filet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L

Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Private parties 16-20. Closed Sun. (M) AE, MC, V.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M-E) AE, CB, DC, MC, V.

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignon, spinach ravioli with wild mushrooms. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thu. 5-11, Fri.-Sat. to 11:30. Pre-theater D 5-7. Late menu Sun.-Thu. 11-1 a.m., Fri.-Sat. to 2 a.m. (M) AE, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce cheillot. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30-11. Complete D. Private parties for 30. (M) AE, DC, MC.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athénée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper poêlé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.-10 a.m. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.-11 a.m. L Mon.-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30-10:30. Banquets for 25-175. (E) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: d'oeuf saumon poêlé, endives et fèves meunière, cote de veau aux jus parfaits à la citronnelle au coulis de fruits rouges. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Closed Sun. and Mon. (E) AE, DC.

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sautéed crab cakes, chicken piccata. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. (M) AE, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat. from noon. Parking. Closed Sun. (M) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.-10 a.m. Br Sat.-Sun. noon-3. L daily noon-2:30. D daily 6-10. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L

Mon.-Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-12:30 a.m. Fri.-Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.-4, Sun. from 11 a.m. (I) AE, DC, MC, V.

SARABETH'S—1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitake mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.-Fri. 8 a.m.-11, Sat. 9 a.m.-11:30, Sun. 9 a.m.-10. Private parties for 25. (M) AE, DC, MC, V.

SEL & POIVRE—853 Lexington Ave., bet. 64th-65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon-11. Pianist. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casseroles of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.-Sat. noon-3. Br Sun. 11:30 a.m.-3. D Sun.-Fri. 6-11:30, Sat. 5:30-11:30. Pianist. Private parties for 120. (E) AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). The Stanhope Dining Room: Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. to 10 a.m. L Mon.-Sat. noon-2:30. Br Sun. seatings at noon and 2. D daily 6-10. (E) Gerard's: Cocktails and light fare noon-1 a.m. daily. Pianist Tue.-Sat. 6-10. Le Salon: B Mon.-Sat. 10:30 a.m.-noon, Sun. from 10. Tea daily 2-5. AE, CB, DC, MC, V.

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd-84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.-Sat. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. 4-1 a.m. Early bird D 4-7. Also 762 Ninth Ave., at 51st St. (489-0810), 1463 Third Ave., bet. 82nd-83rd Sts. (249-1423). (I-M) AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruita de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties for 100. (M) AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M) AE, CB, DC, MC, V.

EMPIRE GRILL—44 W. 63rd St., in the Empire Hotel (262-2234). Casual. American-continental. Spcls: salmon medallion with lemon butter sauce, roast breast of chicken with cornbread stuffing and sausage stuffing, N.Y. strip steak. Res. sug. B daily 7 a.m.-11:30 a.m. Br Sat.-Sun. 11:30 a.m.-3:30. L Mon.-Fri. 11:30 a.m.-4. D daily 4-10. Supper menu 10-midnight. (M) AE, DC, MC, V.

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.-Fri. 8 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-5. Br Sun. 10 a.m.-4. D Mon.-Sat. 5-midnight, Sun. 4-11. Private parties for 15-100. Pianist Thu.-Sat. (M) AE, CB, DC, MC, V.

SARABETH'S—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: grilled Louisiana shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sautéed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.-Fri. for B, L, tea, and D from 8 a.m.-11, Sat. 9 a.m.-11:30, Sun. 9 a.m.-9:30. Mon. 8 a.m.-10:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M) AE, DC, MC, V.

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sautéed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun. 5-11:30, Mon.-Sat. 5:30-11:30. Pre-theater daily 5:30-7:30. Private parties for 14-40. (M) AE, CB, DC, MC, V.

SYLVIA'S—328 Lenox Ave., bet. 126th-127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon.-Sat. 3-10:30. (I) No credit cards.

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sautéed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30, Fri.-Sat. 5-midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-1500. (E) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medallions of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.-Fri. noon-2:30. D Tue.-Sat. 6-10. Banquet facilities for 150. Harpist Tue.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpiniello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

TRATTORIA FOFTE—155 Montague St. (718-625-2558). Casual. Italian. Spcls: fruita di mare, pollo alla scarpiniello, broiled salmon with a puree of arugula and tomato. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-11, Sat. 5:30-11, Sun. 4-9. (M) AE, CB, DC, MC, V.

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30. Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, grilled shrimp with caramelized corn and charred tomatoes, grilled filet mignon with spring vegetables, foie gras and morel sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Ent. Tue.-Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. (E) AE, CB, DC, MC, V.

OTHER EVENTS

COMPILED BY GIA KOURLAS

MORE FESTIVALS AND FAIRS—Culturworks International presents **Interjam '91**, Brooklyn's second annual multicultural anti-bias arts festival, on 6/2 at the Prospect Park Bandshell, 9th St. and Prospect Park West, noon-10. Free (718-499-7050). . . . **Soldiers', Sailors', and Airmen's Club** salutes our armed forces on 6/2 on Lexington Ave. from 34th to 42nd Sts., 11 a.m.-6. Free (809-4900). . . . Spend the day in Brooklyn Heights for the **St. Charles Borromeo Spring Street Fair** on 6/1, 11 a.m.-5, on Aitken Pl. at the corner of Livingston and Clinton Sts. Free (718-596-1362). . . . The Sisterhood of the Village Temple presents the **Sixth Annual E. 12th St. Fair** on 6/2, 11 a.m.-5. On 12th St. between University Pl. and Broadway. Free (764-2340). . . . **A Fair in the Park** fills John Jay Park, 76th-77th Sts. between York Ave. and the East River, on 6/2, 11 a.m.-6. Free (744-3958). . . . The Early Childhood Center kicks off the summer with its **Fair up the Stairs** on 6/1, 11 a.m.-5, in Tribeca on Greenwich St. between Duane and Jay Sts. Free (484-7722). . . . Don't miss the **P.S. 199 PTA Pre-Summer Street Fair** on 6/1, 10:30-5, at W. 70th St. between West End and Amsterdam Aves. Free (678-2833). . . . P.S. 75 presents its **First Annual Sidewalk Fair** on 6/1, 11 a.m.-6, on West End Ave. between 95th and 96th Sts. Free (749-3360). . . . The Queens Occupational Training Center's **Queens OTC Craft Fair** is 5/29-30, 9:30 a.m.-2, at 41-15 104th St. in Corona. Free (718-424-8584). . . . The New York City Lab School for Gifted Education presents **Carnivale '91** on 6/1, noon-4, at 311 E. 82nd St. between First and Second Aves. Free (570-6770). . . . Usher in summer at the **Park Avenue South Springfest** on 6/2, 11 a.m.-6, on Park Avenue South from 14th to 23rd Sts. Free (684-4077). . . . The Jewish Community Center of the Upper West Side hosts a breakfast preceding the **Salute to Israel Parade** on 6/2, 9:30 a.m.-11:30 a.m., at Wollman Rink in Central Park, 59th St. at Sixth Ave. \$5-\$25; reserve (580-0099). . . . The **Second Annual Chelsea Day** boasts artists, musicians, and food on 6/2, 10 a.m.-6, on Eighth Ave. between 15th and 23rd Sts. Free (989-6077). . . . Visit the **19th Annual Murray Hill Committee Block Party** on 6/1, noon-6, at 35th St. between Lexington and Madison Aves. Free (741-0079). . . . The United AIDS Relief Effort hosts the **Third Annual Lower Second Avenue Summer Festival** on 6/1, 11 a.m.-6, along 5th-14th Sts. Free (764-6330). . . . The Brooklyn Academy of Music, 30 Lafayette Ave. at Ashland Pl., presents an outdoor **DanceAfrica Bazaar** in BAM's parking lot on 6/1, noon-9, and 6/2, noon-6. Call for more information (718-636-4100).

PERFORMANCES—McGregor's Performance Bar, 15 St. Marks Pl., presents **Sing Low Sweet Love: John Kelly Sings Love Songs**, 5/30-6/1, at 9. \$10/two-drink minimum; reserve (674-1851). . . . Catch solo acts by Lisa Kron, Dominique Dibbel, and David Sedaris in **Homo Alone** on 6/3 at 8. At the Club at La MaMa, 74A E. 4th St. \$10 (475-7710). . . . Stuart Duckworth's **Sisters**. . . **A Legend** interweaves the lives of Edith Piaf and her patron saint, St. Therese of Lisieux. On 5/31 at noon at New Dramatists, 424 W. 44th St. Free; reserve (757-6960). . . . The WOW Cafe, 59 E. 4th St., presents **Oh Darn! The World is a Dangerous Place for Little Buttercups** on Thu., Fri., and Sat., 5/30-6/22, at 8. \$8; reserve (460-8067). . . . Don't miss a cool play, **The Cool Club**, in a cool nightclub, Cb's 313 Gallery, 313 Bowery. Runs Tue.-Wed., until 6/19 at 7:30. \$5; reserve (718-622-6532).

LECTURES, READINGS, POETRY—Poets House, 72 Spring St., presents **Oral Traditions of the Abenaki and Mohawk Peoples** featuring Alanis Obomsawin and Maurice Kenny on 5/31 at 7. \$5 (431-7920). . . . The Academy of American Poets

hosts Julia Alvarez and Sandra Cisneros at Donnell Library, 53rd St. between Fifth and Sixth Aves., on 6/4 at 6. Free (427-5665). . . . Learn about volunteering for homeless kids, runaway teens, and the elderly at the New School's **Beyond Licking Envelopes: Volunteer Options** seminar on 5/30 at 6. At the New School Auditorium, 66 W. 12th St. Free (741-5667). . . . **Alan Dershowitz**, one of the nation's leading civil liberties lawyers, speaks at the 92nd Street Y, 1395 Lexington Ave., on 6/4 at 8:15. \$14 (996-1100).

BENEFITS—**Directions for Our Youth**, a group devoted to bringing young minority professionals to speak as role models to inner-city high school students, hosts **A Map for Life Gala Celebration** on 5/30 at 6:30. At the New Yorker Club, 123 W. 43rd St. \$50, \$65; reserve (718-624-4430). . . . Gear up for the **National Multiple Sclerosis Society's 150-Mile Bike Tour** on 6/8-9, which begins and ends at Flushing Meadow Park in Queens. \$30; register by 5/29 (463-7787). . . . The American Booksellers Foundation for Free Expression holds **Performers, Artists, and Authors for Free Expression** on 5/31 at Carnegie Hall, Seventh Ave. at 57th St., at 9. \$25-\$200; reserve (463-8450). . . . Jacques d'Amboise's National Dance Institute presents a benefit performance of **Chakra: A Celebration of India** on 6/3 at 7:30 at the Brooklyn Academy of Music's Majestic Theater, 651 Fulton St. \$150-\$500; reserve (226-0083). . . . Celebrate culture with a benefit performance of **Voices of Czechoslovakia** on 6/2 at 7 at Symphony Space, Broadway at 95th St. \$15 (864-5400). . . . The **Central City Chorus** holds a book and record sale on 6/1, 9 a.m.-5, and 6/2, 1-5, at Central Presbyterian Church, 593 Park Ave. at 64th St. Prices vary (838-0808). . . . The Brooklyn Hospital Center's **1991 Founders Ball: The Healing Arts**, which benefits the maternal and child health program of the hospital, is set for 5/31 at 6:30. \$300, \$400; call for more information (718-403-6846).

TOURS

ELLIS ISLAND TOURS—5/30-31, 6/2-4, 10 a.m., a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. Includes the Holocaust Museum, Castle Garden, and an archeological dig followed by a visit to Ellis Island. \$20 (718-951-7072).

GREEN-WOOD CEMETERY TOURS—6/2 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #3." Meet at the corner of McDonald Ave. and Fort Hamilton. \$5 (718-469-5277), Brooklyn.

CHELSEA—6/2 at noon, a tour with Joyce Gold. Meet at General Theological Seminary, Ninth Ave. and 21st St. \$10 (242-5762).

ADVENTURE ON A SHOESTRING—6/2 at 3, a tour of **Millionaire's Mile**, along Fifth Ave. from 59th to 79th St. \$5; reserve (265-2663).

MANHATTAN MEMORIES—6/1 at 1, **Lower East Side, Chinatown, and the Seaport**. Meet at Straus Square on East Broadway and Essex St. . . . 6/2 at 1, **Chelsea—A Walk Through the Gilded Age**. Meet at the southwest corner of Broadway and 23rd St. \$15; reserve (628-9517).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack**. A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . . Every Sun. at 1 (unless noted), **Streets Where We Lived**. Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the

Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. Each tour \$12, seniors \$11, students \$6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 6/2 from 11 a.m. to 3, **Chinatown**. \$15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, \$10 unless noted. 6/1, 15, 29 at 6: **Ghosts After Sunset**; meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 6/1, 8, 15, 22, 29 at 1: **Chelsea Saints and Sinners**; meet at Fiasco Restaurant, 358 West 23rd St., for a champagne brunch followed by a tour through the history, architecture, and characters of historic Chelsea. . . . 6/1, 8, 15, 22, 29 at 6: **Ye Olde Tavern Tour**; meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . . 6/2, 16, 30 at 2: **Beverly Hills East**; meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . . 6/2, 16, 30 at 2: **Brooklyn Heights**; meet at the corner of Clark and Henry Sts. to explore New York's first historic district. . . . 6/1, 8, 15, 22, 29 at 1: **Greenwich Village Brunch Tour**; start with brunch at the Sazerac House, followed by an historic tour of Greenwich Village. \$15. 6/1 at 1: **Hollywood on the Hudson**; meet at the Washington Square Arch to visit famous movie locations.

CENTRAL PARK—Walks and Talks 6/1 at 10 a.m., "Birding Tour," meet naturalist Sarah Elliott at Loeb Boathouse for a morning bird watch. . . . 6/2 at 2, "Island Within an Island," meet at Belvedere Castle to celebrate World Environmental Day. Free.

NATURE WALKS—At **Brooklyn Botanic Garden**, 1000 Washington Ave. Brooklyn (718-220-8616): 5/16-6/13: **Twilight Garden Tours**: Thurs. 6:30-8:30, explore areas of the Garden after hours. \$9. . . . At **New York Botanical Garden**, 200th St. and Southern Blvd.: guided tours of the Enid A. Haupt Conservatory, with its Palm Court, Fern Forest, and Desert Plant Collection in 11 glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with \$3.50 Conservatory admission (seniors and students, \$1.25).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 6/1 at 2, **Tin Pan Alley**, meet at 23rd St. and Broadway at the statue of William H. Seward. \$1 (228-3698).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.-3:45. 6/1, Central Park. 6/2, Alley Pond Marsh, Queens.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. \$6.50-\$14. Next home game: 6/11 at 7:40 vs. Atlanta. . . . Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. \$4.50-\$12. 5/29 at 7:30 vs. Boston. 5/31 at 7:30, 6/1-2 at 1:30 vs. Milwaukee. 6/3-4 at 7:30 vs. Toronto.

STEPS—Women's Mini, 10K, Central Park. 6/1 at 9:30. New York Roadrunners Club, 9 East 89th St. (860-4455). \$6-\$14 registration fee.

HORSE RACING—Belmont Spring Meeting, through 7/22 (718-641-4700). Daily except Tue.; post time: 1 p.m. \$2, Grandstand; \$5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

TEN WILL GET YOU TWENTY—A musical retrospective of the last ten years' work of The 52nd Street Project, which teaches Hell's Kitchen's kids about theatre. Featuring music by Rob Reale and *Dreamgirls* composer Henry Krieger; for ages five and up. 6/3 at 7 and 9. Vivian Beaumont Theater, Lincoln Center. (642-5975). Free; reserve.

NOAH—A musical interpretation of the bible's story in which children learn how creatures get along; for ages 5-11. Book by Bill Wheeler, director. Music by Jan Callner. Sat. and Sun. at 1; through 7/21. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). \$5; reserve.

THE GORGEOUS MOSAIC—A giant work—more than 100 feet long and ten feet wide—of two-inch paintings of the faces of friends and family of public school children. Designed by The Children's Atelier. 5/28 through 6/7. The Art Students League of New York, 215 W. 57th St. Hours: 9 a.m.-5. (247-4510). Free.

FAIRS—You'll find 199 songs to sing, 199 laughs with Ronald McDonald, and a \$1.99 table of bargains at the **P.S. 199** pre-summer street fair. 6/1 from 10:30 a.m.-5. W. 70th St. bet. West End and Amsterdam Aves. (678-2833). . . Games and crafts, a hayride through Tribeca, jugglers, clowns, toy and clothing sales are all at the **Early Childhood Center's** annual "Fair Up the Stairs." 6/1 from 11 a.m.-5. Rain date 6/2. Greenwich St. bet. Duane and Jay Sts. (732-4392). . . Enjoy face-painting, a mini-zoo, a candy-guessing contest, and an old-time jail at the **Staten Island Institute of Arts and Sciences**. 6/2 from 11 a.m.-5. 75 Stuyvesant Place, St. George, Staten Island (718-727-1135). 50¢; adults, \$1.

NEW YORK PUBLIC LIBRARY—Free programs. **Meet the Author.** *Mother Goose and the Sly Fox* author and illustrator Chris Conover will talk about her book and draw pictures; for ages 4-7. 5/29 at 4. Chatham Square Branch, 33 E. Broadway (964-6598). . . **Origami Workshop.** With paperfolder Michael Shall; for ages 5-7. 6/1 at 1. Also at 2:30 for ages 8-12. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (621-0636). Reserve. . . **Jane's Metropolitan Farm.** A musical farm fantasy presented by Sarah Germain and T. Scott Lilly; for ages 3-5. 6/3 at 4. New Amsterdam Branch, 9 Murray St. (732-8186). . . **Goowin's Balloowins.** Become a butterfly, dragon, or spaceship as Allyn Gooen dresses children 7 and up with balloon sculptures. 6/4 at 4. Seward Park Branch, 192 E. Broadway (477-6770).

TAKING SHAPE—Art From Studio in a School. See the work of children from kindergarten-12th grade: portraits, quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.-Fri. 8 a.m.-6. Free.

LAST STAND—Children can experience solar power at work by seeing a group of sculptures that "breathes" with the sun's help. Tim Watkins sculpture, presented by the Lower Manhattan Cultural Council; through 8/1. Petrosino Park, at Lafayette and Kenmare Sts. (432-0900). Free.

CIRQUE DU SOLEIL—Through 6/2. Call for times (509-5550).

THE EARLY SHOW—Music, comedy, and skits for children by children, with audience participation. Cast includes *Lost in Yonkers* star Danny Gerard, Christen Tassin from *Les Misérables*, and Lance Robinson of *The Will Rogers Follies*; for ages 5 and up. Saturdays, seating at 11 a.m., followed by brunch; showtime at noon. Steve McGraw's, 158 W. 72nd St. (595-7400). \$8, plus \$6 minimum for brunch; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3-10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). \$10.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth; for all ages. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). \$4; adults \$6; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with help from the audience; for ages 3-7. Sat. at 3; through June. New Media Repertory, 512 E. 80th St. (734-5195). \$5; adults \$6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4-10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). \$4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee—an hour-long show with audience participation and prizes; for ages 4-10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). \$10; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Little Red Riding Hood**, Sat. and Sun. at 1:30, and **Hansel and Gretel**, Sat. and Sun. at 3; through 6/16. 39 Grove St. (765-9540). \$6; reserve.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3-12. Sun. at 1 and 3. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). \$6.50; reserve.

THE PUPPETWORKS, INC.—*Alice in Wonderland*. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. and Sun. at 12:30; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). \$4; adults \$5; reserve.

BIG APPLE CIRCUS—"Ballerinas, Horses and Clowns... The Golden Age." See tight-wire tumblers, dancing elephants, and pigs that hurtle through hoops, all under the watchful eye of ringmaster Paul Binder. 5/30 at 7; 5/31 at 11 a.m. and 7; 6/1, 2 at 2 and 5:30; 6/3 at 11 a.m. and 7; 6/4 at 11 a.m. Macombs Dam Park, opposite Yankee Stadium, Bronx (268-0055). \$8-18.

CENTRAL PARK PROGRAMS—The Dairy: Milliner's Magic. Create a fanciful hat with a visitor from the past; for ages 5-11. 6/1 at 1:30. 65th St., mid-park (397-3165). Free; reserve.

RE-CREATING RADIO—A workshop for children ages 8-13 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects. Saturdays from 10-11:30 a.m. 6/1: **You Are There**. \$5; advance tickets recommended (752-4690). . . Television adaptations of classic children's books. **Saturday Screenings: Nursery Tales; The Mysterious Tadpole; The Cat in the Hat.** 6/1 at 12:30 and 3:30; museum admission. Museum of Television and Radio, 1 E. 53rd St. (752-4690). Hours: Tue. noon-8; Wed.-Sat. noon-5. \$2.50; adults \$4.50.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, USS Growler, destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Children can imagine themselves as pilots when they climb into a cockpit-orientation trainer or board one of the first 707 jetliners, an El Al nose and cockpit section on display in Technologies Hall. Exhibits: **Spy in the Sky**—The flight deck's Lockheed Blackbird is able to fly at three times the speed of sound. **War in the Gulf: The Liberation of Kuwait**—Chronicles the Gulf War through models, uniforms, maps, and charts. **The Battle of Britain**—Includes Winston Churchill's "This was their finest hour" address, historical footage in documentaries, and artifacts of the time. **Proudly We Served**—Photographs depict the black presence in the U.S. Navy. W. 46th St. and Twelfth

Ave. (245-2533). \$4; adults \$7. Hours: Wed.-Sun. 10 a.m.-5.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. See how microchips are created and how they're used. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.-6 daily except Mon. and holidays; Tue. to 9. Free.

WAVE HILL—Babes in the Woods. Babies in backpacks and snugglies enjoy the color and texture of nature in the Wave Hill grounds. 6/4 at 10 a.m. Wave Hill House, 625 W. 252nd St., Bronx (549-3200). Free.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system. Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual 1930s subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.-Fri. 10 a.m.-4; Sat. 11 a.m.-4; \$1; adults \$2.

BROOKLYN CHILDREN'S MUSEUM—June Ballooon. An all-day party of kite-making, mural painting, acrobatic dance lessons, performances by theater troupes, stilt walkers, and life-sized puppets. The festival takes place in the museum and outside in the surrounding eight-acre park. 6/2 from 10 a.m.-5. Museum admission. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2-5; weekends and holidays noon-5. \$3.

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—Mating of the Horseshoe Crabs at Plumb Beach. Watch the crabs rise out of the ocean to lay their eggs on the beach in this first Saturday after the full May moon. Also, learn about the seining net and other tools of a marine biologist; for ages 5 and up. 6/1 at 3. Meet at the Plumb Beach parking lot, Sheepshead Bay, Brooklyn (718-788-8500). \$3; adults \$6.

NEW YORK HALL OF SCIENCE—A Transatlantic Performance. In honor of Switzerland's 700th anniversary, a special two-day celebration will link-up artists working in sound, light, and video. The link-ups—one in the remote Swiss alps, another in a defunct boiler factory in Winterthur, Switzerland, and the third in the Great Hall in this museum—will trade live music and video performances. 5/31, 2-9:30 and 6/1, 4-midnight. Museum admission. 47-01 111th St., Flushing Meadow Corona Park, Queens (718-699-0005). Hours: Wed.-Sun. 10 a.m.-5. \$2.50; adults \$3.50.

STATEN ISLAND CHILDREN'S MUSEUM—The Dancing Stars of Vaudeville. Tap, swing, and clog dancing presented by the Circuit Theatre. 6/1 at 2. Snug Harbor, 1000 Richmond Terrace (718-273-2060). Free.

BOOKS

THE MAN IN THE MOON AND HIS FLYING BALLOON, by Lou Alpert. Preschool. Whispering Coyote Press, \$12.95.

KITMAN AND WILLY AT SEA, by Chris L. Demarest. Preschool-Grade 1. Simon & Schuster, \$13.95.

THE MOON, THE SUN, AND THE COYOTE, by Judith Cole; illustrated by Cecile Schobler. Kindergarten-Grade 2. Simon & Schuster, \$13.95.

THE SECRET OF SANCTUARY ISLAND, by A.M. Monson. Grades 3-5. Lothrop, Lee & Shepard Books, \$12.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 5/29: Natural Ball. 5/30: Michael Powers and The Powder Keg Band. 5/31, 6/1: "Pinetop" Perkins. AE, MC, V.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 5/29: The Rough Riders. 5/30: John Temmyson. 5/31: Tad Schull. AE, CB, DC.

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano.

No credit cards.

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 5/30: Jazz Guitar Summit with Vic Juris, Rodney Jones, and Gene Bertoni. 5/31, 6/1: Ronnie Cuber Group. 6/2: Dennis Di Blasio Quartet. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight.

AE, CB, DC, MC, V.

BLUE NOTE—131 W. 3rd St. (475-8592). Through 6/2: George Howard. 6/4–9: Modern Jazz Quartet. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends."

AE, MC, V.

THE BOTTOM LINE—15 W. 4th St. (228-7880). 5/30: Marlboro Music Talent Round-Up Finals. 5/31, 6/1: Brian Bromberg. 6/3: John Gorka. 6/5: Lucinda Williams; Mark Germino and the Sluggers. 6/6: Exile.

No credit cards.

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 6/1: Pianist Mulgrew Miller with Robert Hurst on bass. 6/2: Geoss Keezer, Steve Nelson and Ray Drummond. 6/3–9: Pianists Kenny Barron and Kirk Lightsey. AE, CB, DC, MC, V.

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. 6/3: Clifford Jordan's Big Band. 6/4–9: Freddie Hubbard Quartet. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m.

AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 5/30: Michael Marcus Quartet. 5/31: Leni Stern Quartet.

AE, DC, MC, V.

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 5/29, 6/5: Joan Osborne. 5/30, 6/6: Lou Garrou. 5/31: Soulspeaks. 6/1: Preston Smith. 6/2: Darrell McFadden and the Fantastic Disciples. 6/3: Blind Lemon Peel. 6/4: Skip Brevis and the Stingers.

AE, MC, V.

EAGLE TAVERN—355 W. 14th St. (924-0275). 5/31: Patrick Ourceau on fiddle and John Williams on concertina and button accordion. Sets at 9 and 10:30.

No credit cards.

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 6/2: The Randy Weston Trio. 6/3: Les Paul Trio. 6/4–9: Kenny Burrell with the Cedar Walton Trio. Tue.–Sun. at 8 and 10. AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 6/6: Dave McKenna. Sets Tues.–Sun. at 6:30, 8, and 9:45.

AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 5/29: Ray Galton. 5/30–6/1: Vladimir Shafranov Duo. 6/2: David Wynne Duo. 6/3, 4: Lynne Arriale. 6/5: Pete Malinverni. 6/6–8: Pete Malinverni Duo. Upstairs: 5/31 at 8: Adam Michaels; followed by "On Man Band" with James Lecesne at 10. 6/1 at 8: Adam Michaels, followed by cabaret with singers Tina Fabrique and Cecilia Engelhart, comedians Stu Trivax, Jack Simmons, Michelle Balan and Mario Cantone at 9:30 and 11:30.

AE, MC, V.

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grendo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m.

AE, DC, MC, V.

INDIGO BLUES—221 W. 46th St. (221-0033). 5/29: The Best of the Blues with Terraplane. 5/30: White Collar Crime. 6/6, 7: Robbie Dupree. Shows at 9 and 11.

AE, CB, DC, MC, V.

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 5/29: Tom Pierson Trio with Ira Coleman on bass and Pheeroan AkLaff on drums.

AE, CB, DC, MC, V.

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45. 5/29–6/1: Pianist Judy Carmichael with Mike Hashim on saxophone.

AE, MC, V.

KNITTING FACTORY—47 E. Houston St. (219-3055). 5/29: Big Combo Series: Wreckless Eric and Bill Dirien. 5/30: "Bread To The Bone" with Judy Dunaway, the Evan Gallagher Little Band and Rebby Sharp; Bacacarin Ensemble. 5/31: Miracle Room. 6/1: Don Byron's Music of Micki Katz. 6/2: MAX: Computer music. 6/3: Ronald Shannon Jackson. 6/4: Nora York War Show; Reggie Nicholson.

AE, MC, V.

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 5/29: The David Keyes Blues Band. 5/30: John Campbell. 5/31, 6/1: Bo Diddley, Jr. and the Black Widow Band. 6/2: Blues Jam with Chris Carter. 6/3: Big Duck. 6/4: Brokenhearted Blues Band. 6/5: Blue In The Face. 6/6: The Nighthawks. Shows nightly from 9, except Sun. at 8.

AE.

MICHAEL'S PUB—211 E. 55th St. (758-2272). A Celebration of Jelly Roll Morton and His Red Hot Peppers with Terry Waldo at the piano. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun.

AE, DC, MC, V.

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Royal Manhattan Orchestra followed by Tropical Force Band. Thu.: Dale Chandler Group. Fri.: Lou Anderson Big Band followed by Sam Ulano and His Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Cut The Ribbons, musical revue; Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band.

AE, CB, DC, MC, V.

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/29: Mad Dog and the Disco Rejects. 5/30: The Party Dolls. 5/31: Turnstyles. 6/1: Rocki Shore Band; Kilby Taylor Band. 6/2: Peter May and Mayhem; The Daley Brothers. 6/3: Four Sticks - A Led Zeppelin Tribute. 6/4: Mike Tait; The Downtown Boys. AE, MC, V.

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 6/2: James Moody Quartet with Marc Copeland, Rufus Reid and Akira Tana. 6/3: The music of Gil Evans played the the Monday Night Orchestra. 6/4–9, 11–16: McCoy Tyner with Avery Sharpe, and Aaron Scott. Three shows nightly from 10.

AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/31, 6/1: Stanley Turrentine. 6/6: Baby Washington. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8.

AE, DC, MC, V.

TIME CAFE—8 Great Jones St., bet. Broadway and Lafayette St. (533-7000). Downstairs: 6/1: "Time Jazz" featuring Antoine Roney's Voyage to 9th Heaven. Sets at 10, 11:30, and 1 a.m.

No credit cards.

TRAMPS—45 W. 21st St. (727-7788). 5/29: The Madhatters. 5/31: Otis Rush and the Burners. AE, MC, V.

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 5/29: Franks' Museum. 5/30: Liz Queler; Work of Art; The After Midnight Rock Jam. 5/31: Benny and the Spyders. 6/3: Toute Le Monde. 6/4: Sing-a-Long. 6/5: Funky Knights. 6/6: Kario Salem; The Jackets; The After Midnight Rock Jam. 6/7: White Collar Crime.

AE, MC, V.

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Top of the Gate: Love Lemmings, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. Downstairs: 5/29 at 8 and 10: Marshall Crenshaw plus Amy Allison and the Maudlins. 5/30 at 9 and 11: Pere Ubu. Terrace: 5/29–6/2: Santi Debriano Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Hellman's Angels.

AE, MC, V.

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 6/2: Red Holloway Quartet. 6/3: The Vanguard Jazz Orchestra. 6/4–9: Barney Kessel Trio.

No credit cards.

VISIONS—125 Macdougall St. (673-5576). 5/29, 30: Joanne Brackeen Quartet with Greg Osby. 5/31, 6/1: Charlie Sepulveda. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m.

AE, MC.

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 5/29: Eric Anderson; Rick Danko; Jonas Fjeld. 5/30: Sub Dudes; Acoustic Junction; The Shams. 5/31: The Authority; DeTripp. 6/1: The Machine. 6/2: Voices of the Rainforest.

AE, MC, V.

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 5/29: The Nana Simopolous Group. 5/31: Summit Z 3 with Chuck Loeb, Pete Levin and Lenny White. 6/1: Gretchen Langheld and House A Fire. Sets start Mon.–Sat. at 9–10, Sun. at 8.

AE, MC, V.

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 6/1: Pianist Kirk Lightsey with Cecil McBee on bass. 6/3–8: Pianist Geoff Keezer with Peter Washington on bass.

AE, MC, V.

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 5/29: Scott Henderson and Tribal Tech. 5/30: Bill Lee's Mo' Betta Blues Quartet. 5/31: The Eric Gales Jr. Band; This Is It and Riffkins. 6/1: Rick Danko and Friends plus Cliff Eberhardt.

AE, CB, DC, MC, V.

TEXAS—10 E. 16th St. (255-8880). A new bar/restaurant featuring "A Little Country in the City" series. 6/1: Peach Fish Pie. 6/8: Alger Mitchell. Sets from 9.

AE, MC, V.

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906).

Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havery, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.-Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386).

Showcase for stand-up comics. Sun.-Thu. the fun starts at 9, Fri.-Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650).

Through 6/2: Rick Vos, Mike Eagan, Jim Mendrinos, Al Romero, Danny Curtis, Scott Bruce, Richie Gold and Willie Asbury. Sun.-Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268).

Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner. Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066).

Mon.-Sat. from 5:30-7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472).

Nightclub-theater-restaurant featuring magic and comedy. 5/29: Magicians Mark Mitton, Imam and Torkova. 5/30: Magicians Eric DeCamps, Imam and Torkova. 5/31, 6/1: Magicians Bob McAllister and Tom Durbin, comedian Vinnie Platania with pianist Rich Sanders. 6/4: Comedy/magic showcase. Shows Tue.-Thu. at 9, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850).

Club with comics from TV and the national club scene. Through 6/2: Comedians Milt Abel, Frank Santorelli, Peter Fogel, and Adrienne Tolsch. 6/4-9: Tom Hertz, Al Lubel, John Joseph, and Susie Essman. Sun.-Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282).

Dine and dance every Mon.-Tue. from 8-midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.-Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940).

Dining and cheek-to-cheek dancing to Mike Cossi and his music. Mon.-Thu. 7:30-midnight, Fri.-Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128).

Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando. Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200).

The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800).

Dine, dance or just listen to the Bobby Cole Swing Trio, through 6/1. 6/4, 11, 18: Marty Phillips Trio. 6/5-8: Allison Cornell Trio. Wed.-Thu. 9-1:30 a.m., Fri.-Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940).

A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/29: Ohio Players. 5/30: Foxy Brown and Poser. 5/31: Milly Jocelyn y Los Vecinos. 6/1: Pe De Boi. 6/4: Vacca Moran. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110).

Dance and dine to The Tony Sotos Music every Wed.-Fri. from 7-11, through 5/31. **AE, CB, DC.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005).

Through 6/1: *Call Me Ethel...Merman, That Is*, starring Rita McKenzie, shows Tue.-Sat. at 9 and 11:15. 6/2-12:

First Annual Brazilian Season featuring Elba Ramalho. 6/2, 9, 16 at 3: Helen Kardon. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133).

5/29: Jaymie Meyer with pianist Paul Trueblood. 5/30: Paulette Attie with pianist Bob Goldstone and Don Butterfield on tuba. 5/31: Singer Pam Tate and her Trio. 6/1: Jane Fuller with the Darryl Kojak Duo; singer Lenore Evans. 6/2: Singer Roxanne Baxter; Deobrah Dilorio with pianist Mic Holwin and Bobby Raymond on bass. 6/3: The Judy Barnett Quartet. 6/4, 5, 7: Singer-comedienne Cynthia Adler with the Michael Abene Trio. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.-Tue. from 8:30: Buddy Barnes. Wed.-Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788).

5/29: *On Off-Broadway*, musical revue; Jay Geary. 5/30: Elizabeth Wilde; The Harris Sisters Sing The Andrews Sisters. 5/31: All Four Fun; *Cafe Belin*, musical revue. 6/1: Hartley & Hughes; Steve Rosenfield's "The Stand-Up Comedy Experience". 6/2: Jean Taylor; Steve Rosenfield's "The Stand-Up Comedy Experience". 6/3: Jana Robbins "Jana's Turn". 6/4: Peppy Greene; Beth Ravin. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438).

Cabaret piano bar. 5/29: Maricann Meringolo; *Stars of Tomorrow*, revue. 5/30: Ian Alterman. 5/31: *Happily Ever After In Hell*, revue; *The Tacky Lounge Revue*. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088).

5/29: Elizabeth Aiello. 5/30: Sarah Zahn; Porgy & Bess: A Cabaret Concert. 5/31: Marianne Tatum; Carol O'Shaughnessy. 6/1: Angela La Greca; Annie Hughes; John Di Carlo. 6/2: Barry Keating; Elaine Kessler. 6/3: Pictures in the Hall. 6/4: Mary Conklin; Doug Anderson. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438).

6/1: Tony Kish; Amy Douglas; Steve Rosenfield's "Stand-Up Comedy Experience". 6/2: Tony Kish; Amy Douglas. **No credit cards.**

JEWEL BOX CABARET—323 W. 44th St. (262-3482).

Romantic atmosphere with candlelight dining in the heart of the theater district featuring comedienne Pudgy, through 6/22. Shows Wed.-Thu. at 10, Fri. at 8 and 11, Sat. at 9 and midnight. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930).

Restaurant-cabaret. 5/29: Marianne Kent with Dean Burris Duo. 5/30: Tonile Ware. 5/31: Alex Bennett Kahn with pianist Michael Errico. 6/1: Judy Kreston and David Lahm with Mike Richmond on bass and Jeff Brillinger on drums. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111).

Through 6/30: Singer-pianist Chris Barrett Celebrates Cole Porter. Tue.-Thu. 8-midnight, Fri.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111).

Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30-4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000).

Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends. Tue.-Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 6/8: Singer Maureen McGovern with pianist composer Jeff Harris, Jay Leonhart on bass and Ken Hitchcock on saxophone. Shows Tue.-Sat. at 9 and 11:15. **AE.**

STEVE MCGRAW'S—158 W. 72nd St. (595-7400).

A new cabaret theatre supper club. *Forever Plaid*, Wed.-Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800).

Singer-pianist Buck Buchholz plays every Wed.-Sat. from 5-8, Sun. 5-10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300).

Top of the Tower: Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.-Thu. from 9-1 a.m., Fri.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600).

Through 6/29, Tue.-Sat. at 9:30 and 11:30: Bobby Short returns with his sophisticated medley of songs. **Bemelmans Bar:** Through 6/29, Tue.-Sat. 9:30-12:45: Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900).

Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

EMBASSY SUITES—1568 Broadway at 47th St. (719-1600).

Fosse's: 42nd Street and Other Music of the Night, musical revue starring Mark Andersen and Linda Hartley. Shows Fri.-Sat. at 9. **AE, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100).

Greenhouse: Dine and dance every Sat. from 6-11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000).

Le Bar Montparnasse: Jazz-pianist Buddy Montgomery and friends, Tue.-Sat. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000).

Oak Room: Michael Roberts Tue.-Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.-Thu. 7-11. **AE, CB, DC, MC, V.**

PLAZA ATHENE—Madison Ave. at 64th St. (734-9100).

Le Regence: Pianist-singer Bob Kail plays American and European tunes, Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800).

Dining Room: Pianist Tony Monte plays every Tue.-Sat. from 6-10. **AE, CB, DC, MC, V.**

UN PLAZA—PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400).

Ambassador Lounge: Pianist Jeffrey Dawson plays Sun.-Thu. 5:30-12:30 a.m., pianist Andy Wasserman plays Fri.-Sat. 5-9 and Richard Atkins takes over from 9-1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000).

Polo Lounge: Pianist Alex Johnson plays Tue.-Sat. from 6-11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580).

Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon., Wed.-Thu. from 5:30-9:30. Christopher Guallespie takes over on Tue. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190).

Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.-Fri. from 9-1 a.m., Sat. 10-2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470).

Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.-Sun. from 7:30-11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144).

Warm Continental restaurant with music six nights a week. Mon.-Tue.: pianist Faulkner Evans. Wed.-Thu.: pianist Norma Jeanne Curley. Fri.: John Lochrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488).

Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333).

Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.-Sat. from 6:30-11. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080).

"Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.-Wed. from 9-1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.-Sat. A medley of pianists play Tue.-Sat. 5-9, Sun.-Mon. from 5-1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425).

Singer-pianist Bob Shephard performs, Thu.-Sat. from 6-11. **AE, CB, DC, MC, V.**

SYMPHONY CAFE—960 Eighth Ave., at 56th St. (379-9595).

Composer-singer-pianist Irving Fields performs every Fri. and Sat. from 8-midnight. **AE, CB, DC, MC, V.**

RADIO

HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM;
1560 AM

Wed., May 29

2:00/WNCN—
Rimsky-Korsakov:
Capriccio Espagnol, Op. 34.
WQXR—Prokofiev:
Scythian, Suite, Op. 20;
Bach: Violin and Sonata
No. 1 in b.

WNYC—The Minnesota
Orchestra. **Beethoven:**
Egmont Overture; Piano
Cto. No. 5; Sym. No. 7.

3:00/WNCN—**J. Haydn:**
Concertino No. 12 in C;
J.C. Bach: Sextet in C.

WQXR—J. Haydn:
Sym. No. 63 in C, "La
Roxelane"; **Salzedo:**
Sonatine en trio.

4:00/WNCN—
Shostakovich: *Festive
Overture*, Op. 96;
G. Gabrieli: *Canzon II*.

WQXR—Telemann:
Suite in F; **Bax:** *On the
Sea-Shore*.

5:00/WNCN—
D. Scarlatti: Sonata in D.

WQXR—
Rimsky-Korsakov: *A
Night on Bald Mountain*;
Mozart: *Lucio Silla*, Ov.

6:00/WNCN—**Brahms:**
"Hungarian" Dance No. 5
in g; **Berlioz:** *Roman
Carnival*, Ov., Op. 9.

7:00/WNCN—**J. Haydn:**
String Qt. in F,
"Serenade," Op. 3;
Mozart: Cto. for Piano
No. 1 in F.

8:00/WNCN—
J.C. Bach: Cto. for
Harpsichord in A;
C. Stamitz: Parthia
No. 1 in B-Flat.

9:00/WNCN—
R. Strauss: *Also Sprach
Zarathustra*, Op. 30;
Telemann: Cto. for Two
Horns in D.

Thu., May 30

2:00/WNCN—**Roman:**
Cto. Grosso for Oboe
in B-Flat.

WQXR—M. Haydn:
Sym. in D; **Janáček:**
Sextet for Winds.

WNYC—The St. Louis
Symphony Orchestra.
Bruckner: Sym. No. 3.

3:00/WNCN—
Boieldieu: *La Dame
Blanche*, Ov.; **Bach:** Cto.
in F, "Italian."

WQXR—R. Strauss:
Burleske; **Praetorius:**
Terpsichore, Dances.

4:00/WNCN—**Walton:**
Façaide, "Popular Song."

WQXR—Shostakovich:
Ballet Suite No. 1;
Mozart: Horn Cto. No. 1
in D.

5:00/WNCN—
Tchaikovsky: *Marche
Slave*, Op. 31; **Vivaldi:**
Chamber Cto. in g.

WQXR—Pergolesi:
Concertino No. 4 in f.

6:00/WNCN—**Borodin:**
*In the Steppes of Central
Asia*; **Chopin:** Polonaise
No. 6 in A-Flat,
"Heroic," Op. 53.

7:00/WNCN—**Mozart:**
Divertimento No. 1 in F;
A. Scarlatti: Cto. for
Recorder in a.

WQXR—Chopin:
Polonaise No. 7 in A-Flat,
Op. 61; **Britten:**
Sinfonietta, Op. 1.

8:00/WNCN—
M. Haydn: Sym. in D;
J.C. Bach: Sinfonia for
Double Orch. in D,
Op. 18.

WNYC—Bach:
Rhapsody for Orch.

9:00/WNCN—
Beethoven: Sym. No. 7
in A, Op. 92.

Fri., May 31

2:00/WNCN—**Sinding:**
Piano Sonata in b, Op. 91;
Schubert: Rondo for
Violin in A.

WQXR—Offenbach:
Cto. Rondo for Cello and
Orch.; **Mozart:**
Divertimento in B-Flat.

WNYC—The St. Paul
Chamber Orchestra.
Wagner: *Siegfried Idyll*;
Schoenberg: Chamber
Sym. No. 1.

3:00/WNCN—**J. Haydn:**
Divertimento for Winds
in G; **Mozart:** Sonatina
for Piano No. 2 in A.

WQXR—Vivaldi: Cto.
in d.

4:00/WNCN—
Gershwin: Three
Preludes for Piano;
Smetana: *Bartered Bride*,
Dances.

WQXR—Gershwin:
Rhapsody in Blue; **Weber:**
Oberon, Ov.

5:00/WNCN—**Bach:**
"Brandenburg" Cto.
No. 3 in G; **Abel:** Sym.
No. 1 in G.

WQXR—L. Mozart:
Cto. in E-Flat for Two
Horns.

6:00/WNCN—**Holst:**
Planets, "Mars"; **Rossini:**
Silken Ladder, Ov.

7:00/WNCN—**Chopin:**
Waltz in E-Flat, Op. 18;
Vivaldi: Cto. for Bassoon
No. 31 in C.

8:00/WNCN—**Mozart:**
Violin Sonata in B-Flat;
Albinoni: Cto. for
Trumpet in C.

WNYC—"Masterwork
Hour." **Bach:** Solo Violin
Sonata No. 3.

9:00/WNCN—**Brahms:**
"Variations on a Theme
by Paganini."

WQXR—The Paris
Orchestra. **Bizet:** Sym.
in C; **Saint-Saëns:** Piano
Cto. No. 2 in g, Op. 22.

Sat., June 1

10:00 a.m./WNCN—
Poulenc: Cto. for Piano;
Beethoven: Violin
Sonata No. 2 in A,
Op. 12.

**WQXR—Vaughan
Williams:** Oboe Cto.;
Lanner: *Dornbacher
Landler*, Op. 9.

11:00 a.m./WNCN—
Rimsky-Korsakov:
Snow Maiden, Suite;
Mozart: Flute Qt. in C.

WQXR—Mozart: Piano
Sonata No. 15 in C;
Lortzing: *Zar und
Zimmermann*, Ov.

12:00/WNCN—
Boccherini: Cto. for
Flute in D, Op. 27;
Buxtehude: Trio Sonata
in B-Flat, Op. 1.

WQXR—C.P.E. Bach:
Cto. for Two
Harpsichords and Orch;
Pergolesi: Concertino
No. 1 in G.

1:00/WNCN—**Grofe:**
Grand Canyon, Suite.

1:30/WQXR—The
Nuveen/Ameritech Lyric
Opera of Chicago
Broadcasts. **Argento:** *The
Voyage of Edgar Allen Poe*.
Cast: Kaasch, Swenson,
Stilwell, Brown, Duykes,
Shaulis, West; conductor:
Keene.

2:00/WNCN—**Brahms:**
Violin Sonata No. 3 in d,
Op. 108.

WNYC—Fine: Toccatas
and Arias; **Tubin:**
Balalaika Cto.

3:00/WNCN—**Handel:**
Water Music, Suite No. 3
in G; **Beethoven:** Piano
Sonata No. 1 in f, Op. 2.

4:00/WNCN—**Grieg:**
Lyric Suite, "March of the
Dwarfs"; **Zelenka:**
*Capriccio for Hunting
Horns*, No. 5 in G.

5:00/WNCN—**Mozart:**
Sym. No. 14 in A;
Vivaldi: Cto. for Flute
in G.

WQXR—Bruch: Violin
Cto. No. 1 in g, Op. 26;
Bach: Partita No. 5 in G.

6:00/WNCN—**Schubert:**
"Military" March No. 1
in D-Flat, Op. 51;
Boccherini: Cto. for
Cello in D.

7:00/WNCN—**Janáček:**
Sinfonietta; **Servais:**
Souvenirs de Spa, Op. 2.

8:00/WQXR—The
Cleveland Orchestra.
Copland: "Short
Symphony."

9:00/WNCN—**Bach:**
Orch. Suite No. 2 in b.

Sun., June 2

10:00 a.m./WNCN—
Bach: Fugue for Lute in g;
Boccherini: Guitar Qnt.
No. 6 in G.

WQXR—Mozart: Piano
Cto. No. 26 in D;
Saint-Saëns: Septet
in E-Flat, Op. 65.

WNYC—Tchaikovsky:
Trio in a; **Elgar:** Sym.
No. 2.

11:00 a.m./WNCN—
Copland: *Billy the Kid*,
Ballet Suite; **J. Haydn:**
String Qt. in D, Op. 33.

WQXR—Kodály: *Háry
János*, Suite; **Handel:** Cto.
Grosso No. 5 in D, Op. 6.

12:00/WNCN—
R. Strauss: *Don Juan*,
Op. 20; **Kabalevsky:**
Cto. for Cello No. 1,
Op. 49.

1:00/WNCN—The
Chicago Symphony
Orchestra. **Verdi:** *Otello*.

WQXR—Prokofiev:
Classical Symphony;
Bach: Six Little Preludes.

2:00/WQXR—**Milhaud:**
The Creation of the World;
Vivaldi: Cto. Grosso
in D.

3:00/WNCN—**Bach:**
"Brandenburg" Cto.
No. 6 in B-Flat.

WQXR—Berlioz:
Roman Carnival, Ov.;
Enesco: "Romanian"
Rhapsody No. 1.

4:00/WNCN—**Mozart:**
Don Giovanni, Ov.;
Sullivan: Cto. for Cello
in D.

WQXR—Mozart:
Adagio and Rondo; *The
Magic Flute*, Excerpts.

5:00/WNCN—**Liszt:**
"Hungarian" Rhapsody
No. 15 in a, "Rakoczy
March"; **J. Haydn:** String
Qt. in A, Op. 55.

6:00/WNCN—
C.P.E. Bach: Violin
Sonata in c; **Biber:** *The
Sonorous Table*.

7:00/WNCN—**Brahms:**
"Variations on a Theme
by Haydn," Op. 56;
Barber: Cello Sonata,
Op. 6.

8:00/WQXR—"Sunday
Night Opera House."
Rossini: *La Cenerentola*.
Cast: Berganza, Alva,
Capecci, Montarsolo;
conductor: Abbado.

9:00/WNCN—
Beethoven: Piano Sonata
No. 23 in f,
"Appassionata," Op. 57.
WNYC—Reger: *Bocklin*,
Suite.

Mon., June 3

2:00/WNCN—
Beethoven: Piano Sonata
No. 8 in c, "Pathétique,"
Op. 13; **Respighi:** *Ancient
Airs and Dances*, Suite
No. 1.

WQXR—Beethoven:
Trio in D, Op. 2.

WNYC—The Pittsburgh
Symphony Orchestra.
Respighi: *The Fountains of
Rome*; **Rossini:** *Stabat
Mater*.

3:00/WNCN—**Marsh:**
Sym. No. 3 in D.

WQXR—Mozart: Piano
Cto. No. 5 in D; **Wagner:**
Götterdämmerung, "Dawn
and Siegfried's Rhine
Journey."

4:00/WNCN—**Copland:**
Rodeo, "Buckaroo
Holiday"; **Reznicek:**
Donna Diana, Ov.

WQXR—Handel: Organ
Cto. No. 2 in A, Op. 7;

5:00/WNCN—**Bach:**
Toccata and Fugue in d;
Brahms: *Academic Festival
Overture*, Op. 80.

6:00/WNCN—**Vivaldi:**
Cto. for Three Violins
in F.

7:00/WNCN—**Mozart:**
Piano Trio No. 6 in C.

8:00/WNCN—**J. Haydn:**
String Qt. in B-Flat,
Op. 55; **M. Haydn:** Sym.
in D.

WNYC—Françaix:
Divertissement.

9:00/WNCN—The
Brooklyn Philharmonic
Orchestra. **Debussy:** *Clair
de Lune*; **Schubert:** Sym.
No. 9 in C, "The Great."

WQXR—The Boston
Symphony Orchestra.
Beethoven: Sym. No. 4
in B-Flat, Op. 60;
Wagner: *Parsifal*, "Good
Friday Spell." Conductor:
Janowski.

Tue., June 4

2:00/WNCN—**Bach:**
Trio Sonata in g; **Vivaldi:**
Cto. for Piccolo in a.

WQXR—Dvorák: *The
Watersprite*; **Schubert:**
Rosamunde, "The Magic
Harp."

WNYC—The Brooklyn
Philharmonic Orchestra.
Mercadante: Flute Cto.
in c.

3:00/WNCN—**Martin:**
Sym. in g, Op. 4;
J. Haydn: Partita for
Winds No. 44 in F.

WQXR—Bach: Suite
No. 1 in C; **Saint-Saëns:**
Havanaise.

4:00/WNCN—**Delibes:**
Sylvia, "Procession of
Bacchus."

WQXR—Elgar: Intro.
and Allegro for Strings,
Op. 47.

5:00/WNCN—
D. Scarlatti: Sonata in E.
WQXR—Vivaldi: Cto.
in d for Flute, Violin, and
Strings; **Wagner:**
Columbus, Ov.

6:00/WNCN—**J. Haydn:**
Serenade in F.

7:00/WNCN—**Suppé:**
Poet and Peasant, Ov.;
Mozart: Piano Sonata
No. 7 in C.

8:00/WNCN—
Saint-Saëns: Violin
Sonata No. 1 in d;

WFUV—"A Box at the
Opera." **Handel:** *Julius
Caesar*.

WNYC—**Carter:** Piano
Sonata; **Hartmann:** Sym.
for String Orch.

9:00/WNCN—
Mendelssohn: Sym.
No. 4 in A, "Italian,"
Op. 90.

TELEVISION

HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLTV
31 WNYC
49 WEDW
50 WJIM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
B-E Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
DDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TND Turner Network Television
USA USA Network
VH1 VH1

WED., MAY 29

9:00 a.m.
ESPN *The French Open*. For the next nine mornings at 9:00 a.m., excluding Sunday, live coverage of the famed tennis tournament from the clay courts of Stade Roland Garros in Paris.

2:00 p.m.
9 Lots of New York *Mets* baseball this week as they journey through the heartland. Today at Wrigley against the *Chicago Cubs*, then on to St. Louis to play the *Cardinals*, Friday at 8:30 p.m. and Sunday at 2:00 p.m. Then the *Mets* head back east, playing the *Cincinnati Reds* on Tuesday at 7:30 p.m.

8:00
2 *The Rocky and Bullwinkle Show*. The classic cartoon returns. Rocket J. Squirrel and Bullwinkle J. Moose, who

is as dull as Rocky is sharp, travel to Hollywood to make it big. Boris and Natasha are still the heavies; Dudley Do-Right and Mr. Know-It-All still provide ancillary entertainment. (30 min.)

5 *Atlantic City* (1980). Written by John Guare and directed by Louis Malle, this is an affectionate look at the city's transformation from tattered old tart to sparkling young whore. Burt Lancaster is memorable as an aging petty criminal—when he looks at young hustler Susan Sarandon with his tired old eyes, the movie's conceits almost seem like poetry. (2 hrs.)

10 . . . *Talking With David Frost*. The guest is Robin Williams, who discusses his life and career from the early "Mork" days through his many films and the occasional theatrical foray, such as "Waiting for Godot." (1 hr.) Also shown at 9:30 on **21** and Saturday at 2:00 p.m. on **13**.

9:00
4 The NBA Playoffs press on with late-round conference championship games (to be played only if necessary). Tonight, Game 5 of the *Chicago Bulls/Detroit Pistons* series; Thursday at 9:00 p.m., the sixth game of the *Portland Trail Blazers/Los Angeles Lakers* series. The Bulls and Pistons play again, if necessary, Friday at 9:00 p.m.

13 *Moyers—"The Home Front."* Bill Moyers looks at the domestic issues that escaped media scrutiny during the Gulf War. Shot on location throughout America. (1 hr.)

TMC A Bob Hope birthday bash, with a trilogy of his "Road" films featuring Bing Crosby and Dorothy Lamour. First, *Road to Singapore* (1940), in which Bing and Bob steer clear of women for a brief time; at 10:30, *Road to Morocco* (1942), with Lamour as a sultry princess and Hope as the property of a slave trader, thanks to Crosby.

Finally, at **midnight**, *Road to Utopia* (1945), set in the Klondike, where animals talk and Bing and Bob crack pretty fair Robert Benchley jokes (1 hr. 30 min.).

9:30
BRV A modest Gérard Depardieu film festival continues tonight with *Loulou* (1980), Maurice Pialat's movie about an upper-class Parisienne (Isabelle Huppert) who leaves her jealous husband and moves in with a leather-jacketed stud (Depardieu). (2 hrs.) See also Thursday and Friday at 9:30 p.m.

10:00
2 48 Hours—"Badfellas." Former mobsters, including *GoodFellas*-model Henry Hill, discuss how organized crime really works. (1 hr.)

13 *New York: The State of Education Update*. Commissioner of Education Thomas Sobel discusses the state's education system. (1 hr.) Also shown at **midnight** on **21**.

11:00
13 *The Glass Menagerie* (1973). A thoroughly winning TV-movie version of the Tennessee Williams play, which the playwright adapted. The cast—Katharine Hepburn, Sam Waterston, Joanna Miles, Michael Moriarty—is terrific. (2 hrs.)

THU., MAY 30

8:00 p.m.
9 *The Conversation* (1974). Francis Ford Coppola's unsettling movie stars Gene Hackman as the consummately professional surveillance expert who gets personally involved in a case—very involved. There's murder, there's mayhem, and there's nary a dull moment. (2 hrs.)

13 *Burglar* (1987). Whoopi Goldberg stars as a bookseller on San Francisco's Haight Street who moonlights as a thief. With Bob Goldthwait and Lesley Ann Warren. A largely lame caper with bursts of humor. (2 hrs.)

13 *Mystery!—"Inspector Morse: Deceived by Flight."* Morse welcomes the annual reunion of his Oxford cricket chums, one of whom inconveniently dies before the match starts. Part 1 of 2. (1 hr.) Also shown at 9:00 on **49** and Sunday at 9:00 p.m. on **31**.

31 A trio of films from the Human Rights Film Series. First, *Island of Outcasts*, about a Greek island that houses the severely handicapped. At 9:00, *Cambodia Year Ten*, which examines Cambodia's last ten years and what might happen with the withdrawal of Vietnamese troops. At 10:00, *Shooting Back*, about the world of homelessness as portrayed by homeless children armed with cameras (30 min.).

9:00
13 *Séance on a Wet Afternoon* (1964). A splendid movie starring Kim Stanley as a woman obsessed with conjuring spirits, who gets her husband (Richard Attenborough) involved in a no-good scheme. (2 hrs.)

50 *Prince Charles: The Earth in Balance*. The prince asks the world to rethink its thoughtless use of its resources. With footage from around the globe and interviews with, among others, U.S. politicians. (1 hr.) Also shown Friday at 10:00 p.m. on **60** and Sunday at 7:00 p.m. on **31**.

USA *Benny Hill's World Tour: New York!* A new comedy special from the British misfit, the first one shot outside his homeland. (1 hr.)

9:30
BRV *Buffet Froid* (1979). Titled *Cold Cuts* in the U.S., this black comedy stars Gérard Depardieu and Bernard Blier as gentlemen who discover the joys of murder. (1 hr. 35 min.)

10:00
2 *An American Story*. Bill Bixby is the host of this reality-based drama

about wrongdoing in a small southern town. (1 hr.)

FRI., MAY 31

6:30 p.m.
CUNY *Sleeping Beauty*. The Kirov Ballet's 1964 production. Also shown at 10:30.

7:30
11 *The New York Yankees* do battle at home tonight and Saturday at 1:30 p.m. against the *Milwaukee Brewers*; on Monday at 7:30, the *Bombers* entertain the *Toronto Blue Jays*.

9:00
13 *The Plot Against Harry* (1969). Michael Roemer's lost-and-found movie (it was left unfinished in 1969 and revived to film-festival acclaim twenty years later) is a bustling satirical comedy about a small-time Jewish gangster who comes out of prison only to discover that his prosperous Bronx numbers racket has fallen apart. A small joy. (1 hr. 30 min.) Also shown Monday at **midnight**.

AMC A trio of lovely films from Don Ameche's youth to celebrate his birthday. First, *The Story of Alexander Graham Bell* (1939), in which Ameche made a huge splash as the Scottish inventor; with Henry Fonda as his assistant and Loretta Young as the deaf girl who spurs him on to greatness. At 11:00, *The Three Musketeers* (1939), with the birthday boy playing a vibrant D'Artagnan. Finally, at 12:30, *Heaven Can Wait* (1943), Ernst Lubitsch's splendid picture starring Ameche as a sinner who wants into Hades (2 hrs.).

9:30
BRV The Depardieu festival concludes with *Jean de Florette* (1986), a stirring, sad movie of family and land, with Yves Montand. (2 hrs.)

10:30
13 *Outrageous Taxi Stories*. Documentary filmmaker Joe Berlinger's look at New York taxi life is humorous, frightening, and heartwarming, all in the space of 30 minutes.

MIDNIGHT
13 *Five Graves to Cairo* (1943). Billy Wilder's terrific *Hotel Imperial* remake, a World War II intrigue picture that's astoundingly light on its feet. With Anne Baxter, Erich Von Stroheim, Peter Van Eyck. (1 hr. 30 min.)

12:30 a.m.
21 *The Little Shop of Horrors* (1960). Roger Corman's camp classic, a delicious black comedy about a nerd who has to murder to feed the man-eating plant he created. Followed, at 1:45, by *Night of the Living Dead* (1968), the bloodletter that put George Romero on the map—effectively chilling and definitely not for the squeamish (1 hr. 35 min.).

SAT., JUNE 1

10:00 a.m.
SHO *Gilda* (1946). An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of the dazzling Rita Hayworth. (2 hrs.)

NOON
4 Early-round coverage of the *French Open* (3 hrs.), followed by the seventh game of the NBA Playoff series between the *Los Angeles Lakers* and the *Portland Trail Blazers* (if necessary). If that series has already concluded, the *French Open* will show at 3:00 p.m. instead. Same situation for Sunday at **noon**, if the series between the *Chicago Bulls* and *Detroit Pistons* fails to go seven games.

5:00 p.m.
13 *Sergeant York* (1941). An edited and colorized but still potent version of the Howard Hawks film about a pacifist from Tennessee (Gary Cooper) who becomes a World War I hero. (2 hrs.)

7:30
13 A brief trip through the golden years of television. First, *This Is Your Life*, in which Laurel and Hardy are toasted by their peers; then Ernie Kovacs's *Take a Good Look*, a quiz show nothing like this year's models. At 7:50, *The*

TELEVISION

Buick-Berle Show, with Uncle Miltie and Mickey Rooney shooting for the headlines. Finally, at 8:35, **The Jack Benny Show**, featuring a neighborhood band composed of Kirk Douglas, Fred MacMurray, Dan Dailey, and others (55 min.).

8:00

⑨ The Victor Awards. A live twenty-fifth-anniversary presentation celebrating excellence in professional and amateur sports. Clips from the past include John Wayne (in his last TV appearance) inducting Jesse Owens into the Victor Hall of Fame, and interviews with key members of the 1980 U.S. Olympic hockey team. (2 hrs.)

⑨ Elvis '56: In the Beginning. Performances of "Blue Suede Shoes," "Don't Be Cruel," "Love Me Tender"—the soundtrack to a time when the world and Elvis were young. (2 hrs.)

A-E Excalibur (1981). John Boorman's gripping film of the King Arthur legend, shown in its unabridged version. Nicol Williamson's Merlin is superb, as is the rest of the cast, which includes Nigel Terry as Arthur and Helen Mirren as Morgana. (3 hrs.) Also shown Sunday at 3:00 p.m.

⑩ Another 48 Hours (1990). There's nothing creative or original about this hard-driving sequel, but it's good enough. Whomping and bullying each other are ex-con Reggie Hammond (Eddie Murphy) and San Francisco police detective Jack Cates (Nick Nolte). Walter Hill directed. (2 hrs.) Also shown Monday at midnight on **MAX**.

9:00

⑫ Kiss Shot. When single mom Whoopi Goldberg can't make her mortgage payments, she takes her pool-shooting skills on the road for a quick killing. This tame 1989 TV movie has its moments; with Dennis Franz, Dorian Harewood. (2 hrs.)

⑬ Rhinestone (1984). Dolly Parton plays a country-and-western singer whose onus is to turn New York cabbie Sylvester Stallone into a singing star. For fans only. (2 hrs.)

9:30

⑭ Hooray for Captain Spaulding, the African explorer! A pair of Marx Brothers screamers—first, **Animal Crackers** (1930), in which Groucho, Harpo, and Chico are nice enough

to include lifeless brother Zeppo; at 11:10, **Room Service** (1938), with the brothers as hopeless Broadway producers trying to put on a show without being kicked out of their hotel. Lucille Ball is divine. (1 hr. 20 min.)

10:00

⑩ Championship Boxing. A pair of title fights—first, WBA welterweight champion Meldrick Taylor against Luis Garcia, the No. 1-ranked contender; then, the young WBC super welterweight champ Terry Norris defends his crown against former titleholder Donald Curry. (2 hrs.)

11:00

⑪ The Thing (From Another World) (1951). A wonderfully creepy yet rarely silly sci-fi thriller about scientists at an Arctic outpost who dig up a frozen alien (James Arness) that, when accidentally thawed, causes trouble. The acting is good, as is the taut direction (credited to Christian Nyby, though co-producer Howard Hawks or even Orson Welles is often cited as guiding force). (1 hr. 45 min.)

11:30

⑫ Monty Python and the Holy Grail (1974). It's a mess at times but usually an uproarious mess, as King Arthur and his knights fight off limbless men, killer rabbits, and even more vicious enemies in their search for the Grail. (2 hrs.)

⑬ Honkytonk Man (1982). A promising but ultimately flat picture with Clint Eastwood as an aging country singer fighting leukemia, hell-bent on making it to the Grand Old Opry. (2 hrs.)

SUN., JUNE 2

10:00 a.m.

⑭ Ben Hur (1959). A big, heavy, solemn, and spectacular epic of the Roman Empire, starring Charlton Heston as the Jewish prince who becomes a galley slave and then takes up Christianity, Stephen Boyd as the Roman officer Messala, and a supporting cast of, oh, thousands at least. The chariot race at the end is great. William Wyler directed. (4 hrs. 15 min.)

11:30 a.m.

⑮ Badlands (1973). The remarkable writing-directing debut of Terrence Malick, who went on to make *Days of Heaven* and then disappeared. A stark, eerily alienated romance of

a mass murderer and a very impressionable midwestern girl, well played by Martin Sheen and Sissy Spacek, virtual unknowns at the time. (2 hrs.)

NOON

⑯ The French Open. Three hours of early-round coverage shown now or at 3:00 p.m. (see Sunday at noon).

⑰ Children's Miracle Network Telethon. A live fund-raiser for pediatrics at New York Hospital Cornell Medical Center; performers include Marie Osmond, Marilyn McCoo, Rich Little. (6 hrs.)

1:30 p.m.

⑱ The Electric Horseman (1979). A tame, pleasant, rather complacent movie, with Robert Redford as an aging rodeo star and Jane Fonda as the TV news reporter who sticks with him. It lacks tension, and the romance never quite takes off, but there's lots of beautiful sky and mountains. Sydney Pollack directed. (2 hrs.)

⑲ The Shootist

(1976). John Wayne's last hurrah is a moving one, a solid picture about a legendary gunfighter who finds he's got cancer and wants to live out his life in peace but isn't allowed to. With Lauren Bacall, Ron Howard. (2 hrs.)

2:30

⑳ NCAA Men's Lacrosse Championship. A tape of the big game played on May 27. Watch the hurtling ball. (1 hr.)

6:00

㉑ We Love Lucy. The final episode of the *I Love Lucy* series, from 1959, with Ernie Kovacs and Edie Adams starring as themselves opposite Lucille Ball and Desi Arnaz. (1 hr.)

7:00

㉒ The Desperate Hours (1955). William Wyler's adaptation of Joseph Hayes's novel and play is a taut thriller, starring Humphrey Bogart and Fredric March, about escaped convicts who take a family hostage. (2 hrs.)

㉓ An evening of opera encores—first, Carreras, Domingo, Pavarotti in Concert, conducted by Zubin Mehta in Rome last year; at 9:00, **Pavarotti's World Cup Concert** (2 hrs.). Both are well worth watching.

7:30

㉔ Smashing Pigs. A humorous look at the much maligned, often

even reviled pig, which this program maintains is, in truth, a quite smashing animal. (30 min.)

MTV Liquid Television.

A new animated variety series featuring off-kilter humor, in-your-face graphics, and a slew of animated and live characters. (30 min.)

8:00

㉕ Sunday Dinner. Norman Lear's return to television is a comedy starring Robert Loggia as a widowed patriarch who gathers his family for Sunday dinner to announce his engagement to a much younger and more spiritual woman. (30 min.) In honor of Lear, *All in the Family* takes another spin (see 8:30).

A-E The Green Man.

In this new British filming of the Kingsley Amis novel, Albert Finney stars as an innkeeper who loves liquor, women, and entertaining his guests with ghost stories about the centuries-old inn. But *entertainment* turns to menace when the ghosts of his stories begin to confront him. (3 hrs.)

⑲ Trials of Life.

The first part of a series, which tonight explores newly born or hatched creatures as they come into the world and settle in. Sir David Attenborough helps out. (2 hrs.) Also shown at 11:00 p.m. Subsequent segments to be shown the next five evenings at 8:00 p.m. and 11:00 p.m.

8:30

㉖ All in the Family. The first of six prime-time encores of Norman Lear's beloved series, starring Carroll O'Connor, Jean Stapleton, Rob Reiner, and Sally Struthers. Tonight, Archie storms out of church and ruins a surprise anniversary brunch when he and Mike get into a roaring argument. (30 min.)

9:00

㉗ The 45th Annual Tony Awards. Who says Broadway's dead? Scenes and songs from the nominated shows and visits from Tyne Daly, Robert Morse, Audrey Hepburn, Topol, and many others. Julie Andrews and Jeremy Irons are hosts; live from the Minskoff Theatre. (2 hrs.)

㉘ Baby M. Part 1 of the mini-series about the case in which Mary Beth Whitehead, a New Jersey homemaker, was contracted to bear a child for another couple and then fought to keep the baby. With JoBeth Williams, John Shea,

Bruce Weitz, Robin Strasser. Part 2 shown Monday at 9:00 p.m. (2 hrs.)

⑳ Masterpiece Theatre—"Summer's Lease."

The concluding episode, in which Molly, in her search for the paintings, ends up in Urbino, where she finally meets Buck. (1 hr.) Also shown at 11:30 on ㉑ and Monday at 9:00 p.m. on ㉒.

11:00

㉓ A Hungarian Fairy Tale. A film by Gyula Gazdag about an illegitimate orphan who sets out to find his non-existent father. (1 hr. 40 min.)

MON., JUNE 3

8:00 p.m.

㉔ Wall Street (1987). In this melodrama about greed and corruption, Oliver Stone evokes the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. With Michael Douglas as a crooked corporate raider and Charlie Sheen his willing and, before long, wealthy young henchman. (2 hrs. 30 min.)

㉕ Wild River No More.

A look at the Colorado River and the wild animals along its banks, which have been hunted almost to extinction. (1 hr.) Also shown at 9:00 on ㉖.

9:00

㉖ Baby M. Part 2. See Sunday at 9:00 p.m. (2 hrs.)

㉗ Channel 9 News Special.

Rolland Smith, Al White, and Russ Salzberg examine a trio of decidedly modern phenomena: channeling, weight loss, and the competitive world of kids' sports. (1 hr.)

㉘ Love, Hate, Prejudice, Peace.

A two-hour special kicking off a week-long series of the same name. Carol Martin and David Diaz are hosts, as students from junior high on up to college work on solutions to the racial and social conflicts that agitate New York City.

A-E Magnolia Blossom.

A new Agatha Christie mystery about a plantation owner from Africa who wins the heart of a British woman. But when her husband's business fails just as she is running off to Africa, she returns to him—for a time, at least. (1 hr.) Also shown at 1:00 a.m.

1:00 a.m.

㉙ Dead End (1937). Sidney Kingsley's play made a fine movie, with Humphrey Bogart as the legendary gangster who visits his old neighborhood and his mother, his former girlfriend turned prostitute, and a bunch of gangster wanna-bees (the *Dead End* Kids in their film debut). At 3:00, Bogart and the *Dead End* Kids again in **Crime School** (1938), this time on opposite sides of the fence (2 hrs.).

3:00 a.m.

㉚ Public Enemy (1931). Jimmy Cagney is spellbinding in this creaky but still potent portrait of a Prohibition gangster. William Wellman directed; Mae Clarke receives the famous grapefruit facial at Cagney's hand. (1 hr. 45 min.)

TUE., JUNE 4

8:00 p.m.

㉛ The Lords of Discipline (1983). A violent, at times preposterous drama set in a South Carolina military school. David Keith stars as the high-principled boy who tries to protect a black cadet from torment, and Robert Prosky is the mysterious colonel who hovers in corridors like the Holy Ghost, dispensing advice and gnomic remarks. (2 hrs.)

㉜ When Harry Met Sally...

(1989). Writer Nora Ephron and director Rob Reiner deep in Woody Allen territory—with moderate success. Meg Ryan and Billy Crystal hash and hash over the question "Can a man and a woman really be friends?" Their conclusion is sweet, if not surprising. (1 hr. 35 min.)

10:00

㉝ C. Everett Koop, M.D. The first of five special segments, with the former U.S. Surgeon General as host, about modern-day health concerns. Tonight, "Children at Risk." (1 hr.)

11:00

㉞ Stalin. The third and final segment about the Soviet leader, this one examining his last twenty years, including the Allied victory over the Nazis. (30 min.)

MIDNIGHT

㉟ A Wife From My Enemies. A program about three couples whose husbands are Arab and wives Israeli, and the hostilities that must be overcome daily. Part of the "Love, Hate, Prejudice, Peace" series. (1 hr.)

N E W



Y O R K

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** \$32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write *Town And Country Properties* Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

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Continued on next page.

TRAVEL

Continued from previous page.

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Beautiful Inside And Out—Slim and fit, successful professional woman - 30ish, intelligent, fun-loving, thoughtful. Seeks fit, kind, successful, intelligent, quality man, 30-48, with good values - for romance, passion and committed relationship. Note/photo/phone. 9384 ☎

Only One Very Special—Available Jewish gentleman need respond to this one-man woman - 30's, elegant, very pretty, petite, warm, sensitive and decisive. Ready to have great everlasting love with a warm, caring, honest, intelligent, secure, accomplished winner. Photo. 9365 ☎

Milanese Suits For Work—Bimbo outfits for play. Female, 44 - petite, shapely, spiritual, black hair, brown eyes. Seeks zany, monogamous relationship. 6417 ☎

Pretty Blond—5'2", Jewish, 42. If you are a bright, interesting, caring, romantic man looking for a serious relationship, we have everything in common. 6415 ☎

Brainy, Pretty Damsel—Seeks shiny knight, over 5'8", late 40's-50's, for gentle jousting and who knows? 6283 ☎

Sweet, Smart, Sexy, Sensual—Sensitive, athletic blond, 30's, classy physician. Looking for successful, fun-loving, (com)-passionate, cultured, fit bright male, 40-50, who wants a committed relationship. Nonsmoker. Note/photo. 8137 ☎

Successful Jewish Professional—40's. Enjoys sports, beach, movies, reading. Nonsmoker. Seeks bright, attractive woman, 33-43. Photo a must/note/phone. 9379 ☎

Looks, Class And A Heart—Elegant, beautiful, slim, 5'7", Jewish Smith grad - now successful media pro. Terrific sense of humor. Loves travel - from Boston to Bangkok - museums, theater, film, tennis, swimming, water-skiing, sailing, photography. 40. Seeking male counterpart, 35-45, who is honest, compassionate, sensitive and smart, and, most importantly, knows how to communicate and have fun. Photo/phone. 6405 ☎

Answer This One!—One of the few normal and good-looking guys left seeks an attractive and feminine woman (older or younger), for mutual fun and intimacy. I'm 6'1", slim, 29, and Jewish. Religion not important. Manhattan or Queens preferred. Please include photo and phone. Write: POB 348, 114-41 Queens Blvd., Forest Hills, NY 11375

Special Lady Requested—This 41-year-old, good-looking Jewish executive is looking for a very attractive, down-to-earth woman to share what life has to offer. I enjoy golf, travel, tennis, fine dining, etc. 6408 ☎

Tom Selleck, Jack Scalia—Tom Berenger - where are you? Extremely attractive 38-year-old female - 5'6", ex-model, long brown hair, violet eyes, Jewish (Jaclyn Smith type). Seeks extremely good-looking man with good sense of humor, 38-50-something, 5'10" or over, for dining, dancing, shows, movies, etc., etc. Photo preferred. 6335 ☎

SEND A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS
New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Tall Handsome Guy—Caring/fun/Jewish, 33, seeks kind, slim gal. 8156 ☎

Successful Businessman—Divorced, blue-eyed blond, 5'10", Christian, 48, LI resident. Looking for someone who wants to share life and maybe is interested in dining, cooking, NYC sometimes, travel, boating, the beach, water gardening, entertaining, family and friends - thinks she's a knockout inside and out, 30's, nonsmoker. Note/photo/phone. 6303 ☎

Beautiful, Exceptionally Accomplished—Fabulously-figured, athletic doctor, 35, willing to relinquish the delights of blind dating for the inquiring mind, bantering wit, energetic body and warm spontaneity of one very sharp, proficient, sexy Jewish man, 30-42. 9363 ☎

CT And NY Bachelor—Early 40's, good-looking, accomplished, with depth. You're fit, classy, 30's, independent and discerning. Photo/note. 9377 ☎

37-Year-Old Physician—Handsome, from West Europe, looking for attractive and smart female professional, under 35. Photo a must. 8145 ☎

Great Looks—Brainy, buxom blond, 45, seeks interesting man. (212). 6396 ☎

Central NJ Guy—33, 6'2", slim. Interests include photography, jazz, movies and exploring NYC. Seeking a sensitive, intelligent, honest, nonsmoking female, 25-40, who likes quiet evenings, long walks and spending time with a nice guy. POB 96, Peapack, NJ 07997.

Warm, Attractive Blond—Seeks upbeat Jewish gent, 55-63, for fun, romance, communication - photo/note. 8147 ☎

Love And Happiness—Attractive, sincere, honest man, 44, 6', slim, seeks sensitive, intelligent, pretty woman to share fun, romance and each other. Photo/photo. 9401 ☎

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Bored By Post-Teenybopper Prattle—Articulate, handsome man - attorney, 31 - seeks svelte, sexy, unattached, white professional woman, 35-50, for intelligent conversation, laughter and relationship. Recent photo/note please. 8154 ☐

Pretty, Shapely, Creative—Professional and painter with warm heart, quick wit, good mind, seeks her nonsmoking, 40something counterpart. 6404 ☐

Handsome, Cultured Doctor—Athletic, 53, seeks companion. Photo. 6416 ☐

Hi!—This tall, 44-year-old, single, Jewish professional woman is interested in meeting a compatible male. We are both healthy, good-natured, active, mature and flexible adults who enjoy our work, love adventure as well as the comforts of home and have a good sense of humor. Let's get it together. Photo optional. 6398 ☐

Sweet And Sexy—Smart as a whip, this attractive ex-dancer turned professional has an irrepressible spirit and loads of love to send your way. If you're a Jewish man, 32-45, successful, warm and full of fun, let's talk. If you can tango, I'm yours. Photo appreciated. 6387 ☐

All That's Missing—For this NJ guy, 35, is that special, slim female, 23-30, who, like myself, is secure, successful, down-to-earth, good-looking with a great sense of humor. Note/photo/phone. 9386 ☐

Happy, Mostly?—Well, what about with youthful 40's male, 6'2", slim, never married, intellectual tastes, practical abilities, writer, agnostic. You are physically fit woman - tallish, intelligent, discerning, loyal, nonsmoking. Mostly, however, you have to have an irreverent sense of humor, like big questions, small kindnesses, want a kid, as I do. Looking beyond the city (suggestions?). 6399 ☐

Tanglewood—Beautiful woman, 48, graceful, loving, very successful Vassar grad, will be spending much of the summer at and near Tanglewood. Longs to share this special place with special man, 45-55, who is intelligent, refined, loving and achievement oriented - academic, creative or professional. 8140 ☐

I Know You Are Out There—Looking for me. Outgoing, striking brunette - Jewish, 5'6", slim, who loves theater, movies, ballet and a sense of humor, seeks a fun, loving relationship with a Jewish man, late 30's-50, emotionally and financially secure (I am). I'm as comfortable in the local diner as I am at the country club. Hope you will be too. Note/photo/phone, please. 6425 ☐

Seeks Older Woman—40-year-old male, good-looking professional - seeks to connect with bright, attractive, fun-loving, mischievous woman over 47. Note/phone. 6390 ☐

School's Out For This Teacher—Terrific woman, 29, pretty, bright, unpretentious, seeks handsome, fun, sincere guy, 27-34, for sizzling summer, possible relationship. 6380 ☐

Attractive, Exotic, Sexy—Brazilian lady, just turned 40, looking to meet successful businessman or professional. Must be mature, sincere, honest, handsome and caring, in 40's-early 50's, with the heart of a poet, who enjoys music, museums, art galleries, fine dining as well as cooking at home - for friendship and fun with the future possibility of a lasting relationship. Note/photo. 6388 ☐

Champagne For Life—35-year-old, Jewish male - down-to-earth, handsome, very successful, friends and family-minded, ready to commit again. Seeks diamond-in-the-rough, who is bright, sexy, active, bubbly yet down-to-earth - for a relationship that keeps us both sparkling. Please send photo/phone. 6385 ☐

Mature Woman—Slim, attractive. Seeking handsome, successful male with sense of humor, for best friend/lover. 8136 ☐

We Shouldn't—Be meeting like this. Sweet, smart, pretty, professional Jewish woman, 30, seeks a wise, whimsical and basically wonderful Jewish man for lasting love. Note/photo/phone. 6413 ☐

Dynamic, Beautiful, Vivacious—Romantic businesswoman, 27, busy with career, little time to meet mate. Seeks tall, handsome, successful, cuddly, charismatic, white Jewish male to explore the potentials of love, friendship and marriage. Good sense of humor and photo a must. 6418 ☐

Ayn Rand Enthusiast—Upscale male, handsome, successful, high achiever. Seeks career-directed female equal, in 30's, with brains and beauty. 9394 ☐

Sensuous—Blue-eyed female, 39, 5'7", seeking one of NYC's finest. White male, 38-47, attractive, adventurous, sensitive, for relationship. Note/photo. 8144 ☐

Widow—Young 60's, attractive, bright, talented, wide varied interests - seeks meaningful relationship with man of similar interests and outlook. 6382 ☐

Female Writer—With great looks, smarts and fun-loving spirit would like to meet attractive, creative, upbeat male, 37-47, with irreverent sense of humor. Note/photo appreciated. 8124 ☐

40something Male—5'10", 185 lbs, affectionate, attractive, healthy mind, playful and communicative, with an awakened spirit. Searching for a significant life with a 30something, nonsmoking, beautiful Christian. If you can enjoy the good times and not run when it's bad, my object is to start a family after marriage after lots of "I love you's". Photo/note please. 6411 ☐

Retired Bachelor - Formerly CEO—And owner of a major NYSE-listed company, now retired with homes around the globe - is very interested in meeting a charming, curvaceous, educated lady who is free to travel. If you are charming, inquisitive, enjoy knowledge for its own sake and can temper everything with a sense of humor, we might have some wonderful times together. I am 60 years old, 6' tall, 200 lbs, with a silver-spoon background - prep school, Ivy League, post grad, etc., and, of course, I'm somewhat spoiled. If you are that unique lady, 37-48, please send your photo and a short bio. PS - Tennis is a plus, golf is a negative, as summers are mostly spent at the shore with own grass court. 1819 ☐

Manhattan Entrepreneur—42, 5'10", 180. Likes restaurants, Central Park, dry wit. Seeks very pretty lady, 30-40, size 6-8, nonsmoker. Note/photo/phone. 6424 ☐

Romantic, Real, Masculine—39, tall, handsome professional with solid values and lots of love seeks woman for today, tomorrow and for evenings together. Photo/phone. 8150 ☐

Esthetic Physician—Looking for my other half. Youthful 45, separated white male with exceptional taste, seeking stunning, bright, sophisticated, adventurous, open, insightful, earthy, supportive, honest, caring, lovable, affectionate, lively woman, 35-45, for fun, friendship and romance. Phone and photo. 6389 ☐

Gay Male—30's, healthy, handsome, humorous, financially secure, seeks masculine, attractive, athletic male, 30's-early 40's, who is emotionally available, enthusiastic about life, excels professionally, carrying "light baggage", has discriminating taste and wants a soulmate. Photo essential for reply with letter. 6420 ☐

Attractive, Affluent Male—Seeks sensual lady over 55. Eastern LI. 8158 ☐

Renaissance Male—39, 6' plus. I am an entrepreneur who is considered urbane, generous, insightful, unboundedly optimistic, financially and emotionally secure. I am a Christian who enjoys dining out, traveling and entertaining at home. Equally comfortable in jeans or black tie. Seeking a woman of substance (emotionally and intellectually, at least), who is elegant, has a sense of style, freedom of spirit, open mind, passion, expressiveness and, above all, knows thyself. Object is to find my female counterpart in life, who is a friend and lover, with a family orientation, with whom I may share good times, bads times and the New York Times. 9352 ☐

First Ad—Intelligent gentleman, 24, works in the art world, successful in business - romantic, shy, athletic, tall and looking for sensitive, honest, attractive and creative female, 18-27, who likes to laugh. Photo/note. 9367 ☐

Athletic Jewish Male—30, intelligent, handsome, 6', unpretentious - seeks attractive Jewish female, 25-32, with a pleasant personality, who is looking to share an open, honest, passionate life with a man she can count on. Note and photo please. 8142 ☐

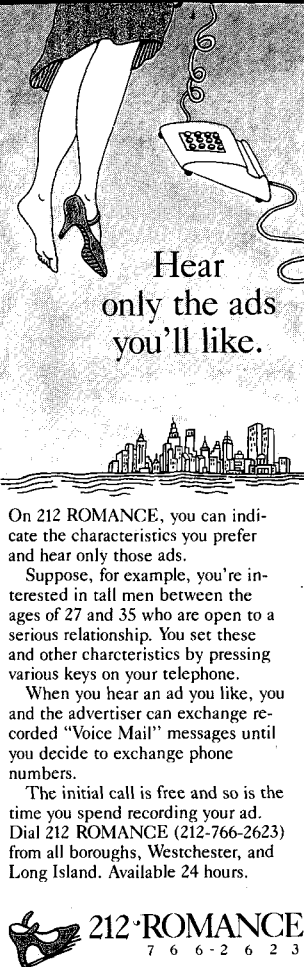
Very Blond—Beautiful, refined female, former model, 37, seeks accomplished male professional who truly likes and admires women. If you are kind, witty, cultivated and would like a glamorous partner to romp through life with, we should meet. Photo appreciated. 8159 ☐

Charming NY Woman—Sophisticated, educated, great sense of humor, seeks 50ish male counterpart. Photo. 9366 ☐

No More Frogs, Ready For The Prince—A warm, sensitive man with whom to share the future; a successful professional gentleman, 58-68, with a sense of humor - who loves, Broadway, Lincoln Center, travel and life - wishing to meet attractive counterpart. Photo/note. 8115 ☐

Smart And Pretty Gal—Seeks upbeat, sharing male (40-50), professional or business-oriented, for partner/friend/romance. 6422 ☐

Self-Made Millionaire—38, 6', Jewish (not religious), easygoing, honest, charming guy with GQ looks/style. Desires a stunning yet unpretentious model/"cover girl" type or actress, under 32, with warm heart and great sense of humor - for eating out, rock 'n' roll, art scene, fun 'n' sun, travel, laughter, friendship, true love. Serious inquiry only - no misrepresentations, sightseers, curiosity seekers. Photo/bio/recent photo all musts; will exchange. 9371 ☐



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Pretty NYC MD—28, 5'3", Jewish, slim, fun, giving, down-to-earth. Seeks easygoing, funny, sincere, athletic, fit, nonsmoking, professional Jewish male, 25-33. Note/photo/phone. 6400 ☐

Sharing Sunsets, Laughter—And warmth. Easygoing, sensitive nature lover, who also appreciates NYC - 40's male - seeks soul mate. Prefer photo. 9387 ☐

Gentleman Exec—Great smile, dimples, tender eyes, secure, 35, 5'11", marriage-minded Christian. I enjoy romantic dining, gourmet cooking, hiking, beach and music. Seek attractive, natural, bright lady, 27-31, with integrity, class and a taste for adventure. Note/photo. 1820 ☐

I Am A Woman—Of character, grace and good sense. I would be delighted to meet a man who is terribly amusing, bright and at least slightly rich, like me. My background is of a classic New England Wasp. Life has taught me the value and pleasure of tradition as well as exploring off the beaten path. I am 58, very attractive, very fit, very loving. Note/picture, if possible. CT/NY. 9393 ☐

Don't Settle—I'm out here. Pretty, single Jewish female, almost-JD, 28, 5'8", fit, fun, sharing, caring. Seeks guy worth the wait. Note/photo/photo optional. 6383 ☐

Proud Woman Sought—Serious, rational and assertive, with an active mind, secular values and a sense of humor - by similar male, 30. 9380 ☐

Funny, Handsome Male—38, seeks pretty woman, 25-37 - must have a sense of humor! Send pictures. 6394 ☐

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Spontaneous, Sincere, Slim And Sexy—Intelligent, adventurous, attractive Christian female - who loves skiing, tennis, volleyball, running, watching football, teasing, laughter, travel, music, dancing, wine, international food, quiet evenings at home and nights out on the town - seeks athletic male who shares interests and beliefs - including forever staying young at heart. Photo/note. 6381 ☐ ☎

Black Female Professional—Wishes to meet professional man, 35-50, race unimportant. Photo/note. 6379 ☐

Pretty, Petite, Vivacious—Athletic, nonsmoking female, very young 50's, seeks male with sense of humor and sweet, loving nature. Photo please; will reciprocate. 6386 ☐

Gentleman—Intelligent, attractive, well-read, tennis player, skier, small corporation president - seeks lady companion, 28-40. 6395 ☐ ☎

Creative, Smart, Talky Man Sought—By female workaholic, 37ish. Prefer standup comic who travels a lot. Your own TV show a plus. No kids, pets, smokes, minoxidil. Neuroses fine. 6391 ☐

What Matters?—Communication, caring, commitment. Happy, youthfully handsome 37-year educator/counselor - enjoys the arts, fitness, humor and humanistic values. Seeks nonsmoking woman for relationship. Photo helpful. 9378 ☐

Area Code (516), Age 52—Size, looks and personality - 10, seeking gentleman, 52-65, who enjoys life. Photo please. 6393 ☐

Sophisticated Lady—Who adores the arts, seeks cosmopolitan male life partner. I'm 39, petite, attractive, creative and sensitive; though wide-eyed, not naive. Note and photo. 6392 ☐ ☎

Single, Sexy Jewish Female—26, seeks single, sexy, educated Jewish male, 28-34. Must enjoy food, shopping, cars and being a best friend. Brooklyn/Queens/LI only. Car and photo a must. 9376 ☐

80 Him, 70 Her—From Bakal to Zim, plus or minus 20 years, still hard at work - professional, affectionate, sincere. Seeking real woman to share humanity, music, adventure, great food and final love affair. Note/photo please. 9369 ☐

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 6412 ☐

Seeking Miss Perfect—Waspy, misplaced midwesterner - enjoys fight of NY business, seeks the serenity and refinement of southern lady. Note/photo. 6384 ☐ ☎

Rock—Abiding, witty, cultured, Ivy good guy, 48, 5'11"/fit, handsome, Manhattan, writer's agent - seeks 30's-40's Manhattan woman of depth, looks, humor and honesty, for the long term. Sincere reply with recent photo only, please. 6414 ☐

A Guy Can Be—Strong yet sensitive and caring, self-confident and independent yet receptive to a lifetime of sharing. This professional Jewish male is also very good looking, 5'7" and athletic with varied interests. Are you a lady who's very attractive, caring, warm, sincere and 28-40? If so, let's meet! Photo a plus. 8141 ☐

Lively, Lovely Artist—Seeks warm, fit, imaginative, literate, nonsmoking NYC man, 44-55 - enjoys Matisse, Beethoven, selfhood, relations. Photo. 8155 ☐ ☎

Classy, Vivacious—Indian female, 36, Catholic - seeks kind, warm sincere man to cherish forever. 9368 ☐

Handsome, Successful, Embarrassed—Man. Yes, it is embarrassing to say, but I am a handsome, rich, sensitive, moral, cultured Caucasian attorney. If you are below 42, smart, slender, pretty (sorry, looks are important) and have high values, respond with photo - Box 762, Ridgefield, CT 06877.

Jewish Male Dentist—31, drop-dead handsome, tall, financially secure, never married. Ready for commitment, marriage and family. Conservadox. Seeks beautiful Jewish woman with sterling character, heart of gold and solid values for love ever-after. Photo please. 8149 ☐ ☎

Can A Right-To-Lifer—Be a liberal Jewish woman? Single Jewish woman, 32, nonsmoker, social worker, politically aware, unusually compassionate, likes theater, square dance. Seeks responsible, full-time employed man, 28-45, who believes that ultimately the purpose of life is to make the world a better place and is at least a little troubled by the concept of abortion. 6273 ☐

Handsome Jewish Male—49, affectionate, caring, enjoys movies, theater, sporting events. Seeks an attractive, honest woman for real relationship. Nonsmoker. Photo a must. 9388 ☐

Nice Jewish Guy—27, equally at home with business and the arts, seeks single Jewish female, 22-30, to enjoy chamber music, opera, tennis and travel. Sense of humor a must. Photo please. 6401 ☐

Is It True Blondes Have More Fun?—Absolutely not, says this passionate, slim and petite, Jewish brunette (age 34), who's looking for that special best friend/lover. If you're fun-loving, successful and witty, let's get together. Nonsmokers only. Note/photo please. 8163 ☐

Good-Looking, Successful Executive—51, who is warm, romantic, sexy, fun to be with and knows how to please a woman, seeks best friend/lover for monogamous relationship. The woman I desire is a very attractive, honest, intelligent, sensual woman who has a zest for life and love. Your age is unimportant but your photo is essential. 6428 ☐

Want Someone To Come Home To—JD/CEO, sane, slim, blue eyes, 6', 45, successful, seeks very attractive lady to share life's pleasures. (Will be in Hamptons weekends.) Photo (no exceptions). 8148 ☐

Let's Enjoy Manhattan Together—Frequent visitor, very successful consultant - 6', 185 lbs, good-looking. Seeks dinner/theater companion - nonsmoker, intelligent, achiever, wide interests, conversationalist, sense of humor, optimistic life outlook, attractive, slender and tall, 35-50. Note/photo please - reply acknowledged. 9180 ☐

Grey-Haired, Young 60's—5'11" male seeks 50's lady to share sun, music and other common interests. Note/photo please. 8143 ☐

Successful Business Entrepreneur—31, attractive, full of energy, seeks cute female, 20-31, for good times, theater, travel, dining, adventure. Photo/photo. POB 610, Carteret, NJ 07008

Intelligent, Sexy, Elegant Lady—With style, 25-40 - wanted by good-looking, well-educated, 25-year-old European male who knows how to treat a woman right. Enjoys quiet dinners, dancing, exercising and just having a great time. Recent photo/photo please. 9391 ☐

Affectionate, Intellectual Jewish Male—27, 5'10", 160 lbs, new MD - loves books, museums, travel, film and theater. Seeks warm, feminine counterpart with similar interests. Photo optional. 9259 ☐

Bright, Funny, Sensuous—Buxom/full-figured LI writer, 49, seeks warm, caring playmate/soulmate, 43-56. 6407 ☐ ☎

Black Female Preferred—By very handsome, athletic, blue-eyed professional male, 35, 5'7". I enjoy dining out, dancing, travel, entertaining good friends and romantic evenings inside when it's raining outside. If you're responsive, communicative, thin and would consider a serious relationship, please respond. 8160 ☐

33, Single—Professional male who enjoys the outdoors, kids, music and creativity. Athletically trim and socially aware. Cares to meet an attractive, intellectually curious, spirited and sincere woman genuine in emotion and character. 9351 ☐

Romantic Jewish Widow—Looks, means, writer, photographer, golf. You: 65 plus, accomplished. Pix/note. 1535 ☐

29 Years Old—6'0", blue eyes, sensitive, sincere professional, who is continually getting to know himself. Acting on impulse that she is out there. Looking to be real honest and open. Interested? 9270 ☐

Woman Of Color—White male, corporate VP, 45, 5'7", seeks athletic lady, 30-35, health-minded with spiritual values. Note and photo a must. 9383 ☐

I'm Not Picky—I just want it all! Very handsome, romantic, successful publisher, 39, wants woman, 25-38, of uncommon beauty, brains, curves, confidence and character. Easy, huh? Photo/photo/note. 9338 ☐

White Male—31, 5'10 1/2", strong, somewhat socially redeeming professional, seeks a terrifically tall or pleasantly plump woman for walks in the Botanical Gardens, serious conversation, fun, trips to the zoo and romance. 8139 ☐

Classical Music-Loving—Engineer - sensitive, passionate, attractive, athletic (sailing, tennis, skiing). Seeks a woman who is humorous, under 46, sexy, slim, pretty, and in touch with all senses. Photo please. POB 385, Fairfield, CT 06340

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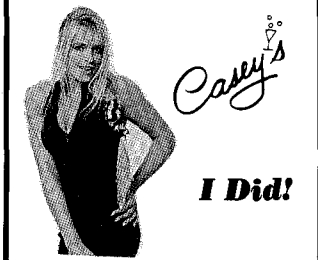
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The AJCongress International Travel Program is a membership service of the American Jewish Congress. Annual membership dues are from \$35. Contributions are never solicited on AJCongress tours.

Also Hear About Additional AJCongress 1991 Singles Tours:
Belgium/Holland/Berlin (singles under 45) Jul 18-28; Israel for Singles 38-55, Aug 11-25; Scandinavia (singles over 55) Aug 19-Sep 1; Eastern Europe Highlights (singles 30-50) Aug 22-Sep 2; Costa Rica Adventure, Aug 22-Sep 2; AJCongress Club Caribbean Barbados (singles 35-55: Oct 6-13, singles under 40: Nov 24-Dec 1); Israel Slow and Easy (singles 55-plus) October 7-21.

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Pretty Doctoral Student—29, witty, self-aware and open to commitment, seeks communicative male equal with hiking boots and a sense of direction. 9392 ☐

Handsome, Sincere, Unpretentious—Gentleman, dentist, 36. Seeks pretty, kind, intelligent lady. Photo/bio. 8138 ☐

High Self-Esteem?—Accomplished, opinionated and independent? Sexy and stylish? Then this big (okay, fat), witty, intuitive, domestic, idiosyncratic Jewish dad, 42, art and antique professional, Downtown leanings - wants to drift comfortably toward marriage with you. Your young kids a plus. 9390 ☐

Real Man—Tall, slim, loving - seeks real woman under 45. POB 963, NYC 10023

Attractive MD—39, 5'8", divorced, Jewish, slim, gentle, sensitive, caring, somewhat shy initially, traditional family values. Enjoys dining out, movies, fitness, travel, quiet evenings at home together and with friends. Seeks attractive, slim, affectionate, romantic, passionate, happy Jewish female (30-36), for honest, caring, nurturing, committed relationship. Orange/Rockland County. Photo appreciated. 9381 ☐

Dutchess County Man—No need to go to NYC, there's a bright, beautiful, classy blond in your own backyard, 42, looks 32 - really, 5'7", very slim, adventuresome, affectionate, flexible and fun. Seeks male counterpart, 35-50. Note/photo/phone. Other counties okay too. 8152 ☐ ☎

Semi-Retired Manhattanite Man—46, financially wealthy with varied interests. Wants to meet beautiful lady, 30-40, with time to go places and enjoy the pleasures of life. Marriage-minded, non 9-5 and area code 212 a plus. Photo, phone a must. 6403 ☐

Man Of All Attributes—55, 6'2", widower, professional. Seeks interesting woman. 6314 ☐

Vibrant, Very Attractive, Athletic—Jewish female, MBA, early 40's, with passion for tennis, travel and the outdoors, seeks partner in life's adventures. If you are a successful, energetic, athletic, together Jewish man, please send note/photo/phone. 6402 ☐

Adventurous Soul—Variety is the spice of life. Margaritas on the beach, dancing 'til all hours of the night, watching a great ball game, or champagne in front of a cozy fire. Slim, attractive Christian female, 28, kind-hearted, seeks an attractive, fit male - successful, 27-36, who enjoys all of life's pleasures. Prefer nonsmoker, no drugs. Current photo/note. 6406 ☐

Brown-Eyed Girl—Attractive, long-legged Jewish woman, MD, with passion for rock & roll, Szechuan food, romantic comedies and the Stairmaster, seeking handsome professional man who can make me laugh. Must be over 5'10" and know who Neil Young is. Photo/note/phone. 9399 ☐

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 708

BY MARY ANN MADDEN

Josie, ma petite: le main sur le coeur, mon coeur dans tes mains.
Toujours, ton Napoleon

I was looking away when this was snapped. Still, it's a nice likeness.
Hyde

For Maria:
To who I owe everything.
Arnold

Above, suitable for framing. Competitors are invited to devise a line or two (for inscription on a photograph or portrait) from which we may infer the identity of the signer and, perhaps, signee.

Results of Competition 705, in which you were asked for actual clippings to which you appended a brief comment.

Report: Perhaps it's about growing up with *The New Yorker* (Yes, *The New Yorker*. Whose format this is, of course), but this humor is my idea of something to do. Kills me.

One thing: Severely tragic subject matter seemed even less appealing than the acting of Richard (I Am Wooden, Hear Me Roar) Gere. But who are we to discuss acting? Or writing, come to that. And it's come to this.

First Prizes of two-year subscriptions to "New York" to:

Seattle Times. Stephen Cox is off to see the Munchkins, the wonderful Munchkins of Oz. But he has no yellow brick road to follow in his search for the little people who greeted Dorothy in the 1939 film "The Wizard of Oz."

"It may not be easy to find some of them," said the writer in St. Louis. "I know there are some still living, but they've sort of fallen into the woodwork."

• I didn't realize they were that small.
Misha Daniels, Seattle, Wash.

New York Newsday. DRUGS AND CRIME ARE OVERRATED.

• Maybe so, but after the bars close, what else is there?
Judith Disla, N.Y.C.

New York Magazine. Corporate VP with East Side apartment and country home, 6', 42, nonsmoker, good-looking, romantic, and caring. Seeks woman who is interested in a relationship with a man who is a corporate VP with East Side apartment and country home, 6', 42, nonsmoker, good-looking, romantic, and caring. Photo/phone/note.

• But enough about me. What do you think of a corporate VP with. . . .
Karen Bracey, Burke, Va.

Runner-up Prizes of one-year subscriptions to "New York" to:

New York Daily News. "The Day of the Locust" (1975). Donald Sutherland, Karen Black, William Atherton. Stunning vision of

the seamy side of Hollywood in the 1930s, with one of the most subliminal climaxes ever.

• Oh, you'll love this. Get ready—don't blink—you see that?
Richard Helfer, N.Y.C.

New York Times. Dr. Jeanne Renée Moneyhun, a daughter of Ruth Stern Moneyhun . . . and the late Maj. Bobby J. Moneyhun, was married yesterday to Dr. Warren Orrin Ferris, a son of Evelyn Van Dyk Ferris of Venice, Fla., and the late Barton P. Ferris.

• Ms. Moneyhun and Warren Orrin are Moneyhunymooning in posh Oshkosh.
M. E. Colby, N.Y.C.

Washington Post. The White House Rose Garden honors Jacqueline Kennedy. A park on the Virginia side of the Potomac commemorates Lady Bird Johnson. Now, Barbara Bush has joined the ranks of First Ladies with gardens named for them.

• Bush Gardens?
Kara Karpman, Silver Spring, Md.

And Honorable Mention to:

The New Yorker. EVEN AN AD THIS SMALL RUNS THE RISK OF SPOILING IT. Once J. Paul Getty's Personal Shangri-la. Breathtaking. Gracious. Peaceful. And Very Private. Mexico's Best-Kept Secret PIERRE MARQUES. A Princess Hotel.

• Sorry, the dog was barking. Did we miss anything important?
Bill Allen, Saratoga Springs, N.Y.

New York Newsday. Thirty-six members of the Navy supply ship . . . became pregnant after the ship was under way, but a Navy spokesman . . . said there were no indications of improper fraternization between men and women on the ship.

• It's all part of the Navy's plan to increase the size of its fighting force.
Sheila B. Blume, M.D., Sayville, N.Y.

Washington Post. In a Style section update Thursday on the Harmonic Convergence, Rita McInnes . . . was misquoted. She did not say Washington was "sick"; she said Washington was "thick."

• Make that Rita McInneth.
Marge Schauer, Washington, D.C.

Our Town. Up front there's your expected pizza parlor; in the rear, a full dining room in which to enjoy Italian specialties 7 days and nights a week.

• The hours are sure convenient, but I don't know if I could take the noise.
Anne Bernstein, N.Y.C.

Turtlox News. Parkway Central Mall is holding its second annual Older Americans Talent Show for anyone 500 years of age or older. There will be two evenings of competition . . . in the Food Court International. Older Americans can register at Robert's Music.

• As soon as possible.
Artemis Burke, Chicago, Ill.

Fairfax (Va.) Journal. FLOPPY DISK MAY HOLD KEY IN SLAYING TRIAL. Prosecutors said yesterday that [the accused] was plotting his wife's death when he wrote computer entries including "How do I kill her?"

• Let me weigh the counts: 1. murder one, 2. manslaughter. . . .
Jane Kretzmann, Vienna, Va.

The Denver Post. TOKYO—The latest in food rages in Japan is to eat fish live—flounder that flap around on the plate, finger-length eel swallowed raw. And remember, if the shrimp don't dance, send 'em back.

• "One singular crustacean. . . ."
Ann Woodyard, Westminster, Colo.

Biological Psychiatry Journal. TOBACCO SMOKING INCREASES SQUARE-WAVE JERKS DURING PURSUIT EYE MOVEMENTS.

• Are those the jerks mother said would be out there?
T. Nash, Winston-Salem, N.C.

La Jolla Light. The symphony transports audiences back in time with its presentation of "Beethoven, Back to the Future." The composer discusses his music, including selections from his greatest works.

• Showing that there is life after death, at least in La Jolla.
Robert Furstenthal, La Jolla, Calif.

Arkansas Gazette. But "Postcards From the Edge" is about survival—one character even signs Stephen Sondheim's classic "I'm Still Here," the national anthem of survivors. . . .

• That's "I'm Still Hear."
Mary Malloy, Rochester, N.Y.

Vitality magazine. Washing your cat once a month may help relieve your allergies.

• Life is full of trade-offs.
JoAnn Renfro, Kansas City, Mo.

USA Today. "Not ever seeing 'Citizen Kane' is like missing a piece of the core curriculum—like never seeing 'Leave It to Beaver,'" says Christopher Connelly, *Premiere* senior editor.

• That's probably the most inane remark I've ever heard. I mean, like, everybody's seen "Leave It to Beaver," man.
David English, W. Somerville, Mass.

Washington Post. An article in Metro Sunday incorrectly stated that tourist guidebooks do not mention Washington's Chinatown. Some do.

• Dim sum don't.

Herb Martinson, Wheaton, Md.

East Lansing Enterprise. PESHAWAR—Minister for the Communication and Works, Mr. Bashir Ahmed Bilour admitted that there were large-scale bunglings and irregularities in his department, but said he was determined to weed them out if not totally then by 25 percent.

• He's got plenty of nothing and nothing is plenty for him. Hello.

Eric Freedman,
East Lansing, Mich.

The New York Post. Washington—Men's brains deteriorate faster than women's as they age, according to a study by University of Pennsylvania researchers that was published yesterday. An effect may be that men lose their verbal abilities faster than women.

• Hey, I'm 36, and I still have all my . . . that is, I . . . Oh, Lord.

Randy Brynien, Brooklyn

New York Magazine. Lady Golfer wants male country-club player 45–55.

• Looking for Mr. Goodpar.

Tony Reeder, Brigham City, Utah

Vim & Vigor. IF HUMANS LIVED IN THE SEA, THEIR BODIES WOULD BE CONSTANTLY MOISTURIZED BY THE WATER AROUND THEM.

• So true.

William Marley, Saylorsburg, Pa.

New York Times. Mr. and Mrs. Russel A. Boss have announced July wedding plans for their daughter . . . and Bradley Page Dorman . . .

• Way to go, Brad—marry the Boss's daughter.

Cassie Graizzaro, Spring Valley, N.Y.

New York Times. INFLATION THREAT IS RECEEDING

• . . . and not a moment too soon, wee dare say.

Barry Bellinger, Washington, D.C.

Smithsonian. Though the Bibliothèque has made a few experiments in opening its doors to all comers, the press of applicants in the past century has led to severe restrictions on the right of entry.

• And you thought Studio 54 was bad.

Jim Weis, Atlanta, Ga.

New York Times. SAN FRANCISCO—Man picked up by the police here . . . is being held by the Coast Guard for deserting 41 years ago during the Korean War.

• I was wondering why we didn't win that damn war.

Dom Graizzaro,
Spring Valley, N.Y.

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• They is expected to remain conventionally literate, too.

Kenneth S. Spears, Raleigh, N.C.

Washington Times. JUDGE SENTENCES OFFENDERS TO KNITTING.

• Crewel and unusual punishment.

Chris Doyle, Burke, Va.

Poughkeepsie Journal. " 'Oklahoma' on one level is about taking Laurey to the social, but it is also about the opening of the West, the confrontation between the cowman and the farmer," Westwood said. "It's a very contemporary issue. Today it would be the gentrification of cities or the conflict between the state of Israel and the Palestinians."

• "I-I-Intifada, where the wind comes sweepin' down the plain. . . ."

Bob Kopac, Poughkeepsie, N.Y.

Washington Post. Because of an editing error the position of the National Conference of State Legislators on federal income tax was incorrectly stated Tuesday. The group opposes an increase in federal excise taxes but holds no official position on income tax.

• And they're pretty arrogant about it, too.

Elisa Falciglia, Reston, Va.

New York Times. Thai Vasectomy Record.

• Also available on CD and cassette.

Larry Laiken, N.Y.C.

Chicago Tribune magazine. Chicago today ranks among the world's greatest opera-oriented cities. We can certainly be proud that we have such internationally known institutions as the Art Institute, the Chicago Symphony Orchestra and the Lyric Opera. I think that has less to do with Chicago being a major metropolis as it does with its "I will" Spirit.

• Cubs excluded, of course.

Connon Barclay, Holland, Mich.

The New Yorker. Oh, still, it was delicious to sit near the well where a few trees had struggled and survived, gnawing on the salty stringy meat and drinking beer.

• Perhaps they'd do better on compost.

Dennis Fawcett, Danbury, Conn.

New York Times. He did not work out with the team but . . . rode a stationary bicycle, shot some baskets, did a interview.

• What an guy.

Albert Komishane, Elizabeth, N.J.

New York Times. MONTE CARLO—Eight years ago, after Bjorn Borg played what was supposed to be his farewell tennis here . . . [he] said "I feel good. When I wake up in the morning now, I know I don't have to go out and practice four or five hours." Many observers . . . are wondering whether he has awoken at all since his retirement.

• Like Rip van Winkle. Only tennis, not bowling.

Craig Wolfson, Waltham, Mass.

Competition Rules: POSTCARDS, PLEASE; TYPE-WRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 708, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by June 7. Editor's decisions are final, and all entries become the property of New York. First-prize winners will receive two-year subscriptions to New York, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the July 15 issue. Out-of-town postmarks are given three days' grace.

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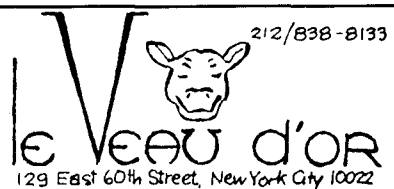
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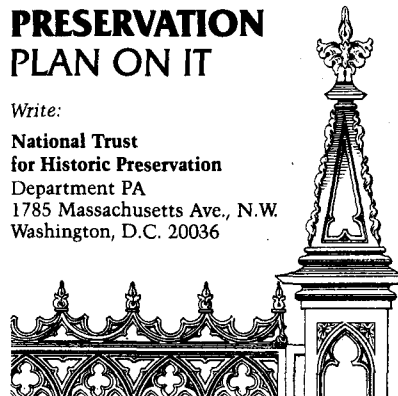
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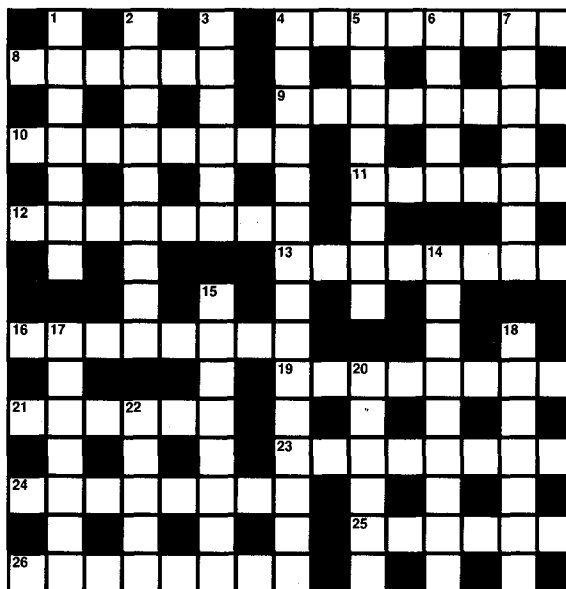
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 4 His stock is very small—should grow though. (8)
8 Road transport driver. (6)
9 The plant when alive ran wild. (8)
10 Jam to use sparingly. (8)
11 Serving men with some pretensions live here. (6)
12 Held in affection. (8)
13 Jumbo plane, the new sort. (8)
16 3 has to tear around always. (8)
19 Country people—swinish breed! (8)
21 Being brilliant makes Jack idle. (6)
23 Giving the chop, yet remains in support. (8)
24 Settled period—it unsettled men of letters. (8)
25 Immature creatures, but they may well become high-fliers. (6)
26 Without capital, and that's no life! (8)



DOWN

- 1 Changes having to do with classes. (7)
2 Lying when writing about sharp rise. (9)
3 16's circle—odd characters. (6)
4 Fatal errors, every one. (5, 6, 4)
5 A stretcher for use in the dark. (8)
6 Given direction, scraps catalogues. (5)
7 A restriction put on leave. (7)
14 Whoever wore such a thing would certainly be sorry. (4-5)
15 Refuse a seamstress overtime. (8)
17 The current recession. (3-4)
18 Maltreating lads can bring discredit. (7)
20 Almost never start too soon. (6)
22 Nowadays housing people better. (5)

'BIBLE BABBLE': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

- 1 On in years
5 Ladder step
9 Try to persuade
13 Missouri mountains
19 Unspecified quantity
20 Ancient Peruvian
21 On welfare
22 The —, Isle of Wight
23 Noah's remark?
26 Walk unsteadily
27 Reagan son
28 Born as
29 A side of New York
30 D.D.E.'s election foe
31 Memorable cartoonist
32 Prophetic signs
34 Answer, in debate
37 Angel's nimbus
39 Ester's prefix
40 France's Upper House
41 Poe bird
43 Thicket
45 Methuselah's lament?
52 Quell
53 Take turns
54 Feeling of wonder
55 Seven, on a sundial
58 Saint, in Spanish place names
59 Scotch's go-with
61 Israel's language
63 "King and I" heroine
65 Certain football linemen: abbr.
67 Wealthy: Fr.
70 "Nana" author
71 What Joshua fought?
77 Algerian port
78 Wayne film of 1953
79 Antipole of SSW
80 Act as henchman
81 Small mesas
83 Was left on base
85 Pacino namesakes
87 Tokyo, once
88 "Just — thought!"
89 George and T.S.
92 Black rubber
96 Delilah's threat?
100 Became champion again
101 Coupe's kin
102 Mosque officials
105 Torso

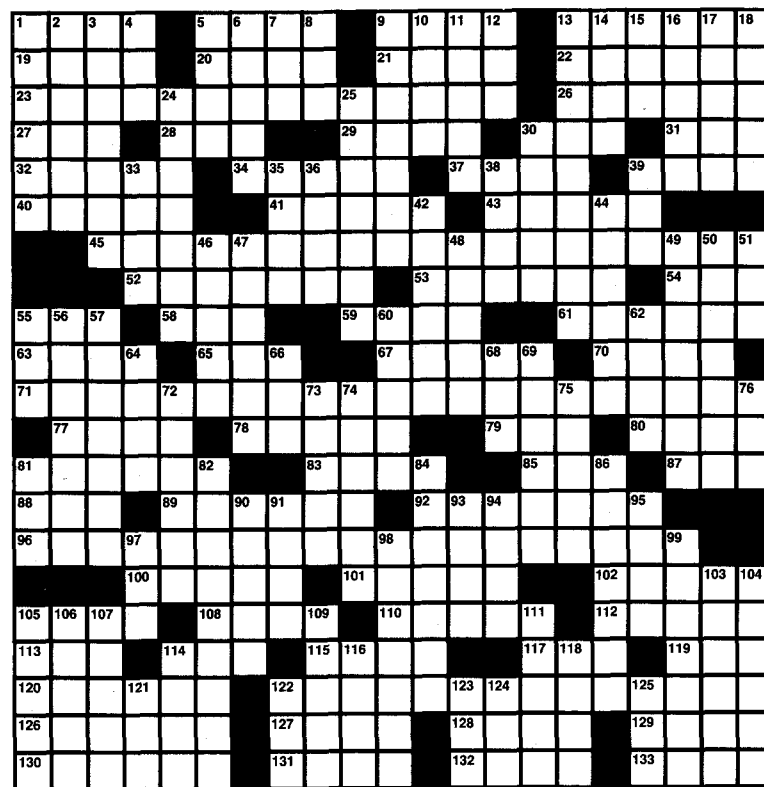
- 108 Stumbling block
110 Plus factor
112 Birchbark boat
113 Eureka!
114 Optometrists' degrees: abbr.
115 Stow cargo
117 "I — Camera"
119 Scheduled to arrive
120 Garden pavilion
122 How to get news of Jonah?
126 Before today: poetic
127 Start of a magician's chant
128 Sailor's greeting

- 129 Workbench clamp
130 Diminish
131 Ornery
132 Job had his share
133 Damned German river

DOWN

- 1 Houston team
2 "You Can't — Again"
3 Renowned
4 Word with Moines
5 Partner of shine
6 Auto-racing great
7 Sgt., for one
8 Motorist's buy
9 Modernized
10 Reels' companions
11 "Pride — before destruction": Bible
12 Directional suffix
13 Bone specialist
14 Animal enclaves
15 High, in music
16 Kind of rocket
17 Prepare to be knighted
18 Wander off
24 Upper parts of the foot
25 Hors d' — (canapés)
30 Hilo hello
33 Capital of Okinawa
35 Brünnhilde's mother

- 36 Sheep talk
38 Savings or charge: abbr.
39 Dowel
42 Of the Scandinavians
44 Disney dwarf
46 Mod painter's genre
47 Opposite of width
48 Exterminator's victim
49 It's sometimes pierced
50 Pinched, as a nose
51 Use an axe
55 Cauldron
56 For employees only
57 Lack of motion
60 Sentry's "Friend — ?"
62 Florida's Raton
64 As blind as —
66 — mo (replay effect)
68 Adult pullet
69 Verdi opera
72 Cyclops' feature
73 Put an — (stop)
74 Sonneters
75 Item from the past
76 WW II arena
81 Saloon furnishing
82 Decelerates
84 Biblical-scrolls location
86 Suffering silently
90 Shackles
91 Choreographer White
93 Prejudice
94 Normandy river
95 Poetess Lazarus
97 Get the wet out
98 Top executive
99 Cut-finger covering
103 Whipped dessert
104 Hider's pursuer
105 Lox's complement
106 Chicago airport
107 Stupefied states
109 Round map
111 Western lake resort
114 Woodwind instrument
116 Surrounding quality
118 "Say hey" Willie
121 Printers' measures
122 Sweet potato
123 Deviate from course
124 Abbott's first baseman
125 She raised Cain



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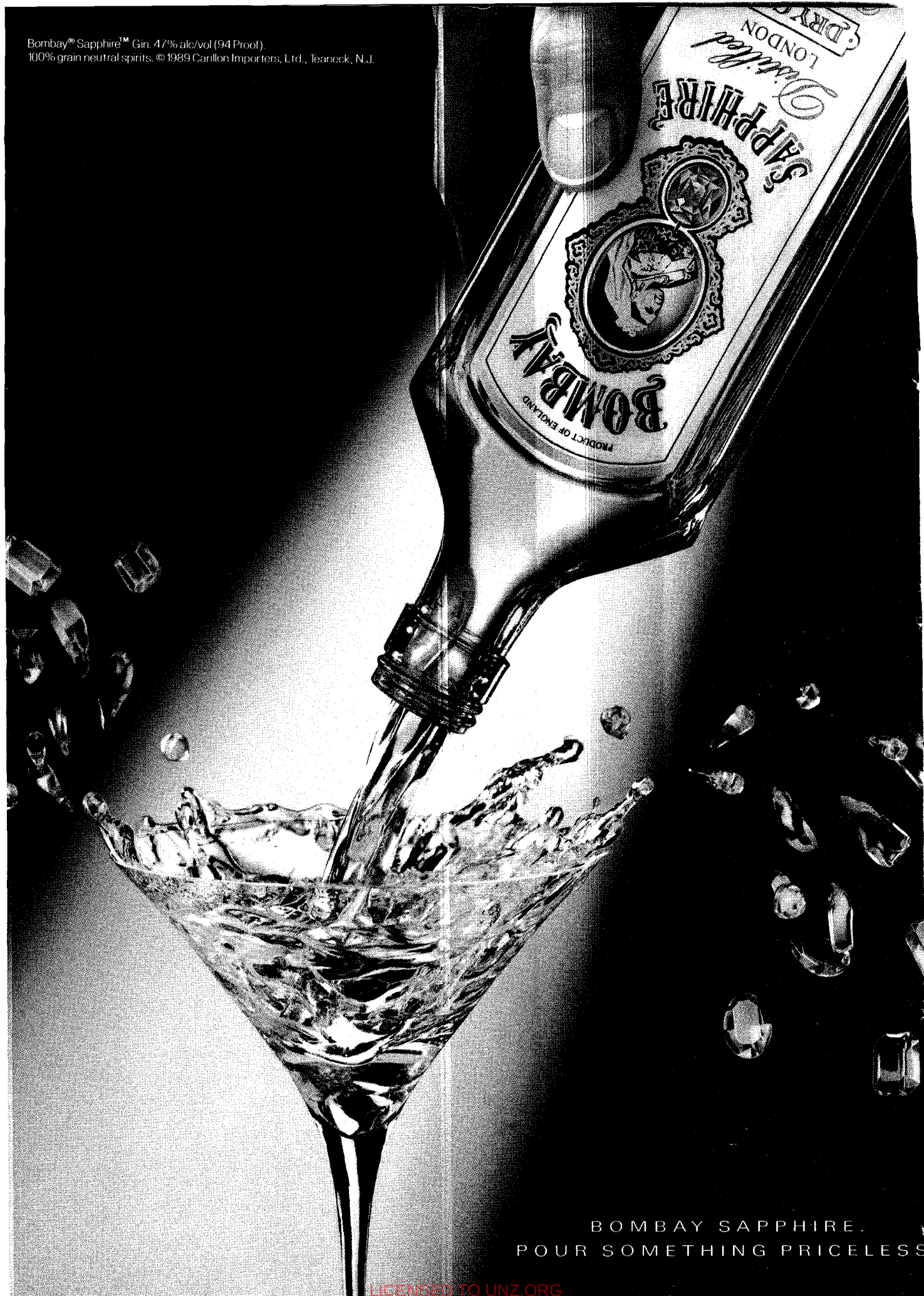
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